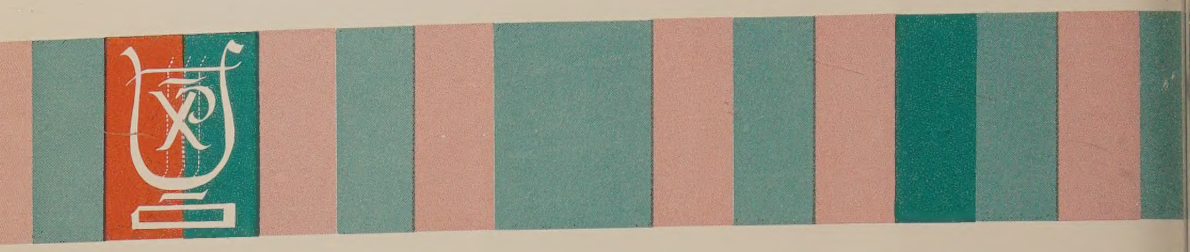
music ministry

FEBRUARY 1960

HOLBROOK LIBRARY
PACIFIC SCHOOL
OF RELIGION

music ministry

VOL. I · NO. 5 · FEBRUARY 1960



FEATURES

1 A Sacred Calling.....Cecil E. Lapo
3 Lent and Its Musical Opportunities.....Clarence Seidenspinner
5 Spirituals for Worship.....John W. Work
7 Choirs Have Revitalized Our Church.....Philip F. Whitmer
9 Methodist Folk-Hymnody (part I).....Catharine Morgan
11 Music versus Worship? (part I).....Robert A. Schilling
28 Choir Attitudes..Federal Lee Whittlesey and Mary Elizabeth Montgom

MUSIC SUPPLEMENT

O Taste and See .....Richard Warner
Behold the Lamb.....Paul Bouman
Blessed Is He That Cometh.....W. R. Voris
Hosanna.....Gregor-Pfohl

DEPARTMENTS

13 Think on These Things.....Kenneth M. Plummer
15 An Ancient Hymn for Victory Over Temptation.....Philip S. Watt
2 Music Calendar
14 Notes on the Supplement
25 Notes of Note (NAFOMM).....Jean S. Watkins
24 Reviews
16 for CHOIR DIRECTORS: Vowels and Diphthongs.....Austin C. Lovel
17 for YOUTH CHOIRS: Performance or Service?.....William K. Bur
18 for the ORGANIST: Organ Technic: Thumbing.....Everett J. Hilty
19 for the PIANIST: Selecting Repertoire.....Lawrence Allen

MUSIC FOR CHILDREN:

20 for JUNIORS.....Muriel Alford
22 for PRIMARIES.....Madeline D. Ingram
27 WHO'S WHO in MUSIC MINISTRY

cover design by Hermann Zimmermann

Henry M. Bullock
editor, church school publications

Walter N. Vernon, Jr.
editor, general publications

V. Earle Copes
editor, MUSIC MINISTRY

EDITORIAL BOARD: Earl E. Harper, Carrie Lou Goddard, Austin C. Lovel
Ernest T. Dixon, Jr., Jean S. Watkins, Richard R. Alford, William K. B
Bliss Wiant, William C. Rice.

A periodical published monthly by The Graded Press, 201 Eighth Avenue, So Nashville 3, Tennessee. Application to mail at second-class postage rates is pen at Nashville, Tennessee. Price: 60 cents a quarter; single copy, annual subscrip rate, $3.00 a year. Copyright, 1959, by The Graded Press.

The Bible text printed in this magazine is taken from the Revised Standard Ver of the Holy Bible, copyrighted by the Division of Christian Education of the Nati Council of the Churches of Christ in the United States of America, and is used permission.

All materials in this magazine are copyrighted. Permission for reprinting wil given when possible.

a sacred calling

by Cecil E. Lapo

And let the musician sing and play with all consecration to the glory of God the Father and His Son, our Lord Jesus Christ.

This phrase might well be added to the eighth verse of the twelfth chapter of Romans, for this whole chapter carries meaning for all who are charged with music responsibilities in the Church.

Every person *serves* in one way or another. The doctor serves through his ministry to the sick and injured; the teacher, through the training of children; the pastor, through his preaching, counseling, and ministering; the church musician, through his music.

Our physical lives are frequently measured in terms of height, length, and breadth—with the spiritual side often referred to as the fourth dimension. There are corresponding dimensions in man's *service* life—lip service, hand service, and mind service; these match the height, length, and breadth of man's physical life. The fourth dimension of service is added when all of self has been relegated to a position of obscurity, and *heart* service predominates.

A "good line" betokens the individual who offers lip service—one who finds it easy to talk about his good acts but can never find time or opportunity to actually work. Perhaps it was this kind of person about whom the statement was first made: "What you (don't) do speaks so loudly that I cannot hear what you say!" Lip service alone can never be a satisfactory basis for this sacred calling—the ministry of music.

The second dimension, hand service, is characteristic of the many individuals who busy themselves with the trifles of life, always having too much to do and never accomplishing anything, anxious to take on more and more activities but doing none of them well, spreading themselves so thin that all the world can see through them. This category includes the musicians who, lacking in technic and repertoire, cover up that lack with an overabundance of energy and enthusiasm and with much vocal effort. Paul has said that faith without works is dead, but it is likewise true that works without faith and stability are equally defunct.

A combination of the first three dimensions makes for a "good" church musician. The ability to talk well and to express one's beliefs (lip service) is necessary. Energy, strength, and stamina to perform the many deeds needed in the ministry of music are basic requirements (hand service). Inexorably welded to these two must be the ability to think clearly (mind service), for the program demands intense thought and planning. (*Continued on next page*)

FEBRUARY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

Feb. 3, 1809: Felix Mendelssohn-Bartholdy, composer, b. Hamburg, Germany.

SUNDAY, February 7:

HYMNS: 217 "Lord, in the Strength of Grace" • 267 "Rise Up, O Men of God."

ANTHEMS: Wesley: "Lead Me, Lord," G. Schirmer (easy) • Wright: "Prayer of St. Francis," Whitmark (medium).

ORGAN: Elmore: "What Offering Shall I Bring Thee?" (from *Three Meditative Moments*), Flammer (medium).

SUNDAY, February 14:
BROTHERHOOD SUNDAY

HYMNS: 466 "O Brother Man" • 465 "Where Cross the Crowded Ways."

ANTHEMS: Curry: "In Christ There Is No East or West," Abingdon (easy) • Shaw: "Worship," Novello (easy).

ORGAN: Bach: "Our Father," (from *The Liturgical Year*), Ditson (medium).

Feb. 15, 1571: Michael Praetorius b. Thuringia, Germany.

SUNDAY, February 21:
SEXAGESIMA SUNDAY

HYMNS: 295 "Lord, As We Thy Name Profess" • 338 "Jesus, Lover of My Soul."

ANTHEMS: Gibbons: "O Lord, Increase My Faith," Lawson-Gould (medium) • Mueller: "Guide Me, O Thou Great Jehovah," Galaxy (easy).

ORGAN: Walcha: "If Thou But Suffer God to Guide Thee" (from *25 Choral Preludes*), Peters (easy).

Feb. 23, 1685: George Frederic Handel, b. Halle, Germany.

Feb. 27, 1867: Percy Dearmer, famous English hymnodist, b. London, d. 1936.

A Sacred Calling

(*Continued from page 1*)

But one may fulfill the qualifications of a "good" church musician—yet still lack the quality which touches men's souls. We speak of this dimension in our daily lives as that of the spirit—the soul of man coming into close communion with the Infinite. When this dimension is added, one's service begins to fulfill the concept of a "ministry."

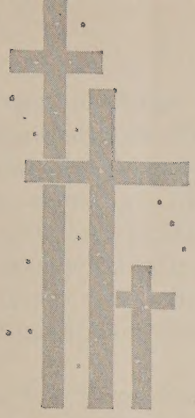
Effective service as a minister of music combines all of these four *services*. Many individuals aspire to serve the church through the medium of music. A large proportion of these people belong to the first two groups we have mentioned, because their primary reason for entering the ministry of music (or any other vocation) is the exploitation of self—a desire to be in the limelight.

Experience has shown that the greater the individual, the less of "self" is shown in his life and works. Lip service and hand service are basically "self" qualities. The individual who adds to his life the quality of mind service sublimates self in reaching out for something greater. If that individual is in the music field, music sometimes becomes the primary factor in his life. We all know individuals who are thus consumed. They talk, eat, and breathe music and anything akin to music. In persons like this, however, there is a vacuum. As Jesus said to the rich young ruler, "one thing thou lackest," and this lack may be called *heart*.

When heart service has been added to the other three dimensions, music becomes "the magic link with God." When it is based solely on technical perfection, music can seldom bring a soul closer to God. The listener becomes too conscious of a striving for perfection which creates an aura akin to the atmosphere produced by an iceberg.

The person endeavoring to follow the life of our Master attains more and more toward the ultimate—a life of all-consuming love. The minister of music, just as the minister of the Word, must continually

(*Continued on page 8*)



lent
and its musical opportunities

by Clarence Seidenspinner

THE contemporary Church has now come to recognize the value of the ancient season of Lent. It is the Church's memorial of the forty-day period of meditation which Jesus spent in the wilderness at the beginning of his ministry.

Just as Jesus spent this time in prayer and meditation to clarify the nature of his ministry, so the modern Church uses Lent as a period of spiritual renewal, of special services and prayers, and of a serious attempt to clarify the faith by which we live.

Quite naturally the musical program of the church is an important part of the Lenten season. Just as the chancel colors are changed to purple during Lent, so the music changes in content and mood to underline and express the particular emphasis which the parish church makes during this season.

I

In most churches the minister selects the hymns. The first hymn is always one of adoration or ascription to Almighty God. These hymns will be no different from the opening hymn during most of the church year. Several typical ones from *The Methodist Hymnal* are: *Come, Thou Almighty King* (No. 2); *Come, Let Us Tune Our Loftiest Song* (No. 21); *O Day of Rest and Gladness* (No. 396).

The other hymns in the service should be thematic. Usually the one preceding the sermon states the general theme of lesson and sermon. The hymn after the sermon is one of consecration or dedication. It attempts to transmute the emphasis of the sermon into day-by-day action. It enables the congregation to leave, not only under benediction, but also in the firm resolve to do something significant about deepened perceptions and insights which have occurred during the service.

Necessarily, the second and third hymns will be chosen with the topic of the day in mind. If this is not done, the whole service breaks down at the point of dramatic unity. It will be made up of unrelated elements of worship which leave the worshiper wondering what the service was all about.

Last year, for example, my Lenten sermons were based upon the Lord's Prayer. The second and third hymns chosen supported the various parts of the prayer in this way:

1. The Greatest Prayer in the World: *We May Not Climb the Heavenly Steeps* (No. 120); *Breathe on Me, Breath of God* (No. 180).

2. Our Heavenly Father: *Praise the Lord* (No. 11); *This Is My Father's World* (No. 72).

3. Thy Will Be Done: *Not in Dumb Resignation* (No. 467); *Where Cross the Crowded Ways of Life* (No. 465).

4. Our Daily Bread: *Break Thou the Bread of Life* (No. 387); *Savior, Again to Thy Dear Name We Raise* (No. 29).

5. Our Human Debt: *Jesus, United by Thy Grace* (No. 419); *Love Divine* (No. 372).

6. Deliver Us from Evil: *Above the Hills*

of Time (No. 145); *All Hail the Power of Jesus' Name* (No. 164).

For use during Holy Week services our hymnal offers a wide selection of suitable hymns. Holy Week might well open with the familiar Palm Sunday processional, *All Glory, Laud and Honor* (No. 128). Included in the hymns upon that occasion might also be *Hosanna, Loud Hosanna* (No. 127) and *All Hail the Power of Jesus' Name* (No. 164). If the sermonic emphasis is upon the Christ, other Passion hymns will be in order just as they are on Maundy Thursday and on Good Friday. They are listed in *The Methodist Hymnal,* beginning with number 132 and ending with number 149. *In the Cross of Christ I Glory* (No. 149) surely ought to be sung in every church during Holy Week. Other good ones are: *When I Survey the Wondrous Cross* (No. 148); *Above the Hills of Time* (No. 145); and, as a closing hymn on Maundy Thursday, *'Tis Midnight and on Olive's Brow* (No. 133). When these Passion hymns are reserved for Holy Week, they make wonderfully dramatic impact upon the congregation.

II

Anthems are a very important part of the Lenten service. When the service offers two anthems, the first ought to be one of adoration, praise, or thanksgiving. If church and choir are too small to make possible the use of good anthem material, it is better for the choir to sing a fine hymn which they can handle than a banal anthem which everyone recognizes as being sentimental, inadequate, or in poor taste. Just as the standards of Christian living need to be kept on a high level, so the standards of choral music in the service must also be kept high.

A good anthem of adoration for Lenten use is *The Cherubim Song* by Muzicheski-Tkach (ZL). It begins with the beautiful words, "Like a choir of heavenly voices, let us chant the thrice holy hymn of praise." Bortniansky has written several adoration anthems, such as *Praise Ye, the Lord of Heaven* (M-ZN) and *Lo, a Voice to Heaven Sounding* (M-ZF). Gretchaninoff, too, has written choral music of adoration, such as *O Be Joyful, All Ye Lands* (ZL); *The Lord's Prayer* (ZL); and *The Cherubic Hymn* (M-ZH). The last-named anthem is particularly effective as a choral setting to one of the great hymns of ancient Greek liturgy.

The second anthem of the service supports the theme of the day, adding resonance, emphasis, and unity. For example, a Lenten series in which the sermons are on The Lord's Prayer might use the following thematic anthems:

1. The Greatest Prayer in the World: *Bow Down Thine Ear* by Tkach (ZL).
2. Our Heavenly Father: *Father, Most Holy* by Crueger-Christiansen (M-ZU).
3. Thy Will Be Done: *A Canticle of Peace* by Clokey (M-ZQ). A particularly fine anthem in modern musical idiom.
4. Our Daily Bread: *Thy Kingdom Come* by Christiansen (M-ZU).
5. Our Human Debt: *O Love Divine* by Van Denman Thompson (M-ZB).
6. Deliver Us from Evil: *Into the Woods My Master Went* by Sateren (M-ZU).

Often the theme of Jesus Christ is the basis for Lenten preaching. There are some fine anthems to support this general theme, such as these by Christiansen: *Beautiful Saviour* (M-ZU); *Dayspring of Eternity* (M-ZU); *O Bread of Life* (M-ZU); *O Sacred Head* (M-ZU); and *Festival Hymn of the Morning Star* (M-ZU). Appropriate also are Bach's *Jesu, Joy of Man's Desiring* (ZO); Foster's *Let Not Your Heart Be Troubled* (M-ZB); and Bouman's *Behold, the Lamb of God.**

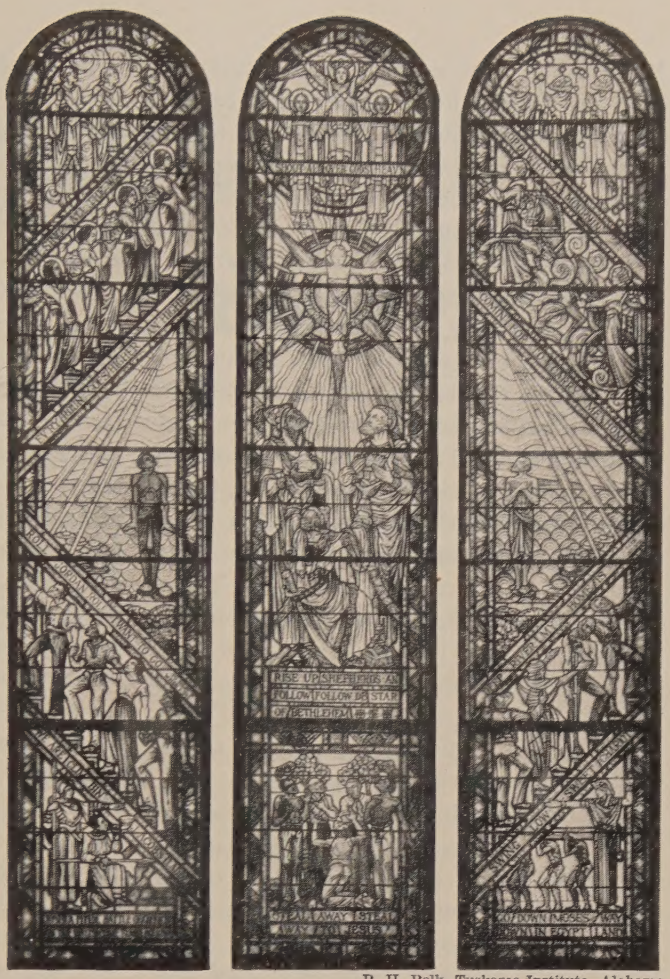
There is much good choral music for Holy Week in addition to well-known classics, such as Stainer's *God So Loved the World* (ZO). Refreshing anthems for Palm Sunday are: Moe's *Hosanna to the Son of David* (ZC); Voris' *Blessed Is He That Cometh** and *Hosanna* by Gregor-Pfohl.*

(*Continued on page 14*)

* See MUSIC SUPPLEMENT.

Spirituals for Worship

by John W. Work



P. H. Polk, Tuskegee Institute, Alabama

MANY years ago a prominent educator made a pun out of the noble, old spiritual, *Give me Jesus, you may have all this world.* However, the dynamic appeal of this great song was not dimmed at all by the ridicule of this man. Its message is more challenging today than ever before. There is nothing indefinite, involved, or obscure in this pronouncement. The directness, as well as the uniqueness of the verse of the song, explain largely the strong appeal which it makes to worshipers.

What is true of *Give me Jesus* in this respect is true of most of the spirituals. The titles themselves exemplify this: *Lord, I want to be a Christian; Lord, make me more holy; Rise, shine, for thy light is a-coming; We are climbing Jacob's Ladder; There is a Balm in Gilead to heal the sin-sick soul;* and *A little talk with Jesus makes it right.* Each is a pure, religious thought with a message so simple and direct that it cannot fail to arrest the worshipers' attention.

The Fisk Jubilee Singers introduced the spiritual to the world at large in 1871 when this now world-famous group began its historical concert tour of America and Europe.

Mr. Work, famous Negro composer, is a native of Tennessee and graduate of Fisk University. He has studied also at the Institute of Musical Art in New York and holds a Master of Arts degree from Columbia University and a Bachelor of Music degree from Yale. His cantata, *The Singers,* was awarded first prize by The Fellowship of American Composers. He is at present professor of Music Theory at Fisk University.

By focusing attention on this beautiful new body of song—the spirituals—the Jubilee Singers moved listeners everywhere to exalted, new experiences which were both religious and musical. As a little Scotch girl said, after listening to the singing of the Jubilee group, "It filled my whole heart!"

In these times, when the Church is searching diligently for new musical resources, the spiritual has great potential because of the inspiring expressiveness of its words and its moving melodies. An increasing number of churches make use of the spirituals in various services today, but too many are still unaware of the adaptability of these songs for corporate worship.

In the past there have been three deterrents to the use of spirituals in the church worship service. The first of these has been the failure of some serious worshipers to differentiate between the spiritual of worship and consecration and the highly rhythmical, joyous, recreational spiritual.

The folk church, the source of the spiritual, was an all-controlling institution in the life of the rural community. This church dominated both the recreational and religious life of the Christian folk. Various musical activities were sponsored and supervised by the church, and the participants were usually small ensembles, chiefly the folk quartet. The recreational spirituals were never intended for use in worship services and were rarely used there.

For the worship service and for special services where deep reverence and dignity were demanded, songs unsurpassed in these qualities were created. Such songs are appropriate for the most reverent worship service and may contribute to the highest kind of religious experience.

Examples of such songs are: *All I want is a little more faith in Jesus, The religion that my Lord gave me shines like a morning star, I know the Lord has laid His hands on me, Done made my vow to the Lord and I never will turn back,* and *Were you there when they crucified my Lord?*

The second deterrent to the use of the spiritual has been its unfortunate association with the banalities of the entertainment stage, where it occasionally is performed and sometimes featured. Too often in the entertainment area the religious significance of the spiritual is distorted and abused.

Another deterrent to the use of the spiritual in church has been the problem of performance. Congregational singing of the spiritual is not practical at present, even though informal group singing at vespers and similar meetings is becoming a popular activity. Composers have not yet given their attention to the preparation of these songs for congregational use. In planning for hymnals for the future, some editorial board may commission a sensitive composer to make appropriate settings of spirituals for congregational use. If this is properly done, a new inspirational resource will have been added to church worship.

Forty years ago the renowned song writer, Harry T. Burleigh, made settings of the spirituals for solo voice which fitted them admirably for the concert stage or for worship. In these settings Mr. Burleigh had the sensitivity to select fitting harmony, to keep the rhythmic element in its proper balance, and to avoid the brilliant and spectacular in the accompaniment. These have now become standard vocal literature. Who, today, has not been moved by the solemn beauty of his "Deep River"?

Many choral settings of spirituals have been made which preserve the religious fervor of the original melodies and present the religious verse in a dignified manner. These arrangements avoid the exotic harmony that popular concert arrangements have featured. These settings are ideal for the church choir which is trained to sing them effectively.

The following arrangements are suitable for the choir's repertory: William Dawson's *There is a Balm in Gilead, When I was sinking down* (G. Schirmer), and *Our Father* (Ethel Smith). The last spiritual is a

(*Continued on page 10*)

CHOIRS HAVE REVITALIZED OUR CHURCH

by Philip F. Whitmer

YOU may have read in Margaret Applegarth's *Twelve Baskets Full* [1] about the back country church women who testified at a meeting: "We aint' what we want to be; *but* —we ain't what we *used* to be; *and* —we ain't what we're going to be!" That's the way it is with our church music program.

Four years ago, when our church had been organized only two years, our adult choir was struggling. Today, with a church membership of about four hundred, we have a multiple choir program involving about one hundred and thirty singers. Here are some of the things that made the difference.

One of the sopranos in our choir attended a summer choir school in our area. She came home enthusiastic about leading a children's choir program. Fortunately, she possessed good musicianship and a delightful personality and has continued her training by attending summer workshops each year. Our church budget now includes an item for her tuition.

About the time of her first exposure to a choir school, we had a change in music leadership and tried experimenting with one person as organist-director. The change has brought improvement in quality and morale.

Then began our yearly conferences to discuss the music program for the months ahead: what major special events were to be scheduled for the adult choir? on what occasions would the children sing? what choral events could be held in co-operation with other churches? Such planning conferences, held early in the summer each year, have been a major factor in our success.

The Children's Choir Program

We sent invitations to all of our children to attend the first choir rehearsals on a Saturday morning in the fall of 1956. There were two age levels: the primary choir, through the third grade; the junior choir, through the seventh grade. To the director's surprise, almost thirty children in each age group appeared the first day. And they've kept coming ever since! The reason is found in these recent words of our director: "I believe God gave these kids voices, and they're not happy unless they sing."

During the first year of our new program, the director worked almost alone, and the children's choirs sang once every six weeks. The second year, choir mothers were recruited to help with refreshments once a month and to sew choir robes. This past year we began two church services each Sunday, and each choir sings at the earlier service once a month. There is now an organized Mothers' Choir Guild, which forms telephone committees and assists with robing the children and lining them up on the days they sing in church. Involving as many adults as possible has been one of our secrets: for example, the Woman's Society of Christian Service responded to a request to provide material for ties to make the new robes more attractive.

A church Family Night provided oppor-

[1] Harper and Brothers. $3.00.

tunity for recognition of the children's choirs. On this evening the children provided a program for their parents.

At Saturday rehearsals all has not been work. The children are treated to fun songs and a fifteen minute period at the end of the rehearsal for "performances" by individuals who wish to share their musical talent with others.

More and more the director has found opportunity to stress singing as a religious experience. She herself has been able to talk more freely about God with the children, helping them to understand the values of choir participation and to appreciate music as a way of praising God. Thus the choir program has been an experience of spiritual growth for both director and children.

The Adult Choir Program

Adult choir rehearsals are real work sessions in which much is asked of the singers. For the most part fellowship and conversation are withheld until after the rehearsal. This regimen is based on the principle that we should give the very best of which we are capable in worship. Therefore, every minute of the rehearsal is devoted to preparation for worship.

Once each month a fellowship coffee hour provides relaxation after rehearsal. Our special programs have often been recorded on tape, and "listening parties" to hear the results have combined fun with learning experiences.

Incentives to improve have been varied. The choir "aims high," singing two anthems on a normal Sunday, and this is a real stimulus to effort. They occasionally present brief cantatas as integral parts of Sunday services. Excellent morale is maintained partially because we choose our soloists from regular choir members. There has been co-operation with other churches in anthem festivals and in presenting oratorios and cantatas, such as Haydn's *The Creation* and Mendelssohn's *Elijah*. Many members have joined the choir as a result of having first heard it from the congregation.

Our choir is now about as large as our small church building will permit. Soon we hope to provide a larger building with more adequate equipment for an expanding choir program in order to better sing the praises of God with reverence, beauty, and understanding.

A Sacred Calling

(*Continued from page 2*)

strive to acquire this love for people if his work through music is to adequately serve his congregation.

In this ultimate love there is an element of hate. All things that are unworthy, all things that are mediocre, all things that will hold back the message being conveyed through music must be hated to the extent that, through sincere effort and hard work, they are changed for good. We are not dealing with an ethereal something called *music*. We who are in the service of the church as ministers of music are dealing with lives, with people—God's greatest creation. Service in the church through music is a sacred calling!

The apostle Paul, writing to the young church in Corinth, said: "Men have different gifts, but it is the same Spirit who gives them. There are different ways of serving God, but it is the same Lord who is served. God works through different men in different ways, but it is the same God who achieves his purposes through them all. Each man is given his gift by the Spirit that he may make the most of it." (Phillips' translation)

Where Is *Your* Service?

♪ ♪ ♪ ♪ ♪

"Music is one of the surest means by which we experience our sense of oneness without which we have no true fellowship. Through singing in chorus we each and all have access to the same realm of delight. . . . Let us rejoice then in our birthright of song and teach and *train one another* with the music of psalms!"

from *Music in Christian Education* by Edith Lovell Thomas. Abingdon Press. Reprinted by permission.

Methodist Folk-Hymnody

by Catharine Morgan

PART I

THE true origin of American music is a matter that has undergone much discussion, indeed much argument, among musicologists—at least among those few musicologists who can descend from the clouds of antiquity long enough to consider a subject so new and recent as music in America. The specific topic of the hymnody of American Methodism is an even more youthful development than the music of Colonial America, for its birth may be placed at about 1765, less than two hundred years ago. True, we have no record of any singing in the Stone Chapel in Frederick County, Maryland, but Methodism and singing are synonymous terms and always have been. However, Methodists have always taken singing for granted, even to the extent of ignoring their own musical background. It is, quite unfortunately for us, very typical that the Reverend W. H. Davis, in his *Illustrated History of Methodism* published in 1880,[1] does not mention so much as once, in his seven hundred and eighty-four pages, the hymn singing of Methodists.

This cold and unappreciative viewpoint is still somewhat in evidence among present-day Methodists. Perhaps we are too close to our own heritage to perceive it clearly. Perhaps an accurate view of history can never be acquired in less than two centuries after its making. Many things that are completely ignored contemporarily may, two hundred years later, become highly significant in a backward glance at history. This seems to be true of our concept of our own folk-hymnody.

In the early years of the twentieth century there was much ado about the music of the American Indian. The melodies, collected from the Indians by recording on the scene, were hailed as *the* folk music of America. Almost at the same time, the Negro spiritual was declared to be the truly indigenous musical heritage of the people of the United States. Arrangements of these songs still occupy a large percentage of the vocal and choral repertoire of our country. Actually neither of these sources supplies the original roots of our music. Our American students of music are no longer being taught to regard these two categories of music as our true folk heritage. The American Indians are our predecessors, not our forefathers, and their music belongs to them and not to us. The Negro spiritual was chronologically a later development and is an offshoot of our authentic American folk music—the Frontier Songs. Elie Siegmeister, of New York, has made outstanding choral arrangements of many types of frontier songs, but only recently have we come to realize how large a segment belongs in the realm of evangelical hymnody, and how completely this branch of our indigenous music has been neglected.

We all know that John and Charles Wesley were well-educated, scholarly men, which implies what we also know; that is, that they were fine musicians—for education in that era included a thorough knowledge of music. No gentleman was without the ability to read music at sight or a cultured appreciation of the best in music. But it was during John Wesley's American sojourn that he became impressed with the importance of worship through singing by the enthusiastic hymn singing of the

[1] Phillips and Hunt. Out of print.

Moravians. With his usual all-out thoroughness, he published in "Charles-Town," South Carolina, in 1737, the first hymnal to be printed in the colonies, *A Collection of Psalms and Hymns*,[2] and during his subsequent ministry in England, he occupied himself wholeheartedly in directing the hymn singing of his followers. The nature of John Wesley's evangelistic activities seemed to promote the folk element in the hymnody of the new sect in spite of his outspoken preference for the dignified and unadorned chorale-type hymn. He published three volumes of hymns in England and urged rejection of florid singing and "fuguing" tunes, all of which sounded to him like "Lancashire hornpipes." Most Methodists are now familiar with the set of seven rules for hymn singing in the preface of his third volume:

1. Learn these tunes before any others.
2. Sing them *exactly* as printed.
3. Sing all of them.
4. Sing lustily.
5. Sing modestly.
6. Sing in tune.
7. Above all, sing spiritually, with an eye to God in every word.

Yet, the baroque and rococo ornamentation of the eighteenth century managed to enter even Methodist hymn singing, much of this embellishment being improvisatory on the part of the singers. It may also be seen entering the composed hymn tune, as, for example, in the hymns of John Frederick Lampe, and Thomas Butts, two of John Wesley's contemporaries in hymn writing. The conflict in England in the matter of hymn singing is summarized by Louis F. Benson in *The English Hymn*.[3] "The entire course of Methodist Episcopal hymnody may be viewed as a continuous effort to keep the church on a level sufficiently described as Wesleyan and a failure to cooperate therein on the part of a considerable section of the people who preferred the

(*Continued on page 27*)

[2] Editor's note: Acknowledging the 1640 publication of *The Bay Psalm Book*, but not considering it a hymnal.
[3] George Doran and Company. Out of print.

Spirituals for Worship

(*Continued from page 6*)

beautiful version of the Lord's Prayer. There are several folk versions of this great utterance, but this setting is superior in melody and verse.

On the concert stage it is customary for choruses to sing spirituals without instrumental accompaniment. However, in church there is no justifiable complaint against a subdued accompaniment. Accompaniment at the *forte* level would very likely produce a ridiculous effect. The most effective renditions are secured when these songs are sung from memory.

The spiritual can be used with great effectiveness immediately following the sermon. The terseness of the spiritual's poetry with its unique religious expression makes it a most satisfying "clincher" for the theme of the sermon. For seventy years at the Fisk University church service, the choir has sung a carefully adapted spiritual each Sunday following the sermon. Visiting clergymen have expressed their joy and sometimes their amazement at the synthesis of their sermon's theme with the verses of the song selected and the resultant impact upon the congregation.

The increasing emphasis on music in the church today, as seen in the larger number of choirs formed and the wider participation offered the membership in more varying musical activities, points to a richer worship service in the future. In some instances concern arises that the growing skill and better talent of choristers and organists are tempting choirs to use too much quasi-concert music. This music, with its focus on brilliant climaxes, bedims the main purpose of music in the service—to induce and intensify the mood of worship.

The minister of music who investigates the possibilities of the spiritual in worship will find high reward for his efforts. The higher objectives of church music will be fulfilled through use of the spiritual, and the choristers themselves will derive from it a pleasure that borders on excitement.

Music *versus* Worship?

by Robert A. Schilling

PART I

THERE are three statements which church musicians are fond of making which I think are fundamentally correct in their intent, and yet about which I have had to do a good deal of thinking because of their far-reaching implications, the further questions they raise, and the fact that they are not as easily reconcilable as may at first appear. I fear that ministers and church musicians often repeat them glibly without being aware of some of the difficulties which lie beneath the surface. These statements, which are independent of one another and are merely grouped together here for purposes of discussion, are generally accepted by the church music profession; they are frequently heard in courses in church music, encountered in church music conferences, and read in books on church music. They are as follows: 1. Music is an aid to worship. 2. Music in worship is an offering or sacrifice to God; therefore only our best music is worthy of being so offered. 3. Music in worship should never call attention to itself, but rather direct the worshiper's attention to God.

The first of these statements, "Music is an aid to worship," is an attempt to answer the question as to what the function or purpose of music in worship is. This answer has at least two negative implications: that music is in no way essential to worship, but is merely a helpful addition to it; and that ordinarily music in itself cannot constitute an adequate act of worship. Obviously this statement is only a beginning of an answer to the question of the purpose of music in worship, for it does not point out the several aiding functions music performs in worship (mood-setting, praising, praying, inciting to zeal, expressing consecration, providing smooth transition, and so on); more important, it does not specify *how* music aids in worship—how an activity which is primarily aesthetic can contribute to or complement a religious act. The statement affirms that music in worship is a means to an end, but raises the question as to how an aesthetic means can serve a religious end. One further question it raises is whether a work of art can ever be an act of worship in itself—however inadequate or incomplete that act might be from a liturgical standpoint.

The second statement, that music in worship is an offering or sacrifice and thus that only our best music is admissible, rests on two presuppositions which raise further questions about the relation of art and religion. One presupposition is that sacrifice is an essential element in the nature of worship. None of us would deny this, but I think we must point out that this is only

---

Mr. Schilling is a graduate of Boston University and Union Theological Seminary.

part of the story, and thus that not all music used in worship is an offering or sacrifice to God. The direction of activity in worship is twofold: from man to God, and from God to man. Christians believe that worship is not a one-way proposition, but that genuine communication takes place. If worship were only sacrifice, then its direction would be only man-to-God. But Christians have divided worship into Sacrament and Word, and the Word is a God-to-man aspect in worship; moreover, Sacrament is partly manward in its emphasis, for we believe that the Grace of God is mediated through the sacraments. Worship includes praise and thanksgiving (Godward), but it also includes man's awareness of God's love for him (manward). It includes confession of sin (Godward), but it also includes forgiveness (manward). It includes petition and intercession (Godward), but it also includes the answering of prayer and the giving of divine Grace and strength to meet human need (manward). It includes affirmation of faith (Godward), but it also includes Scripture and sermon (manward). It includes dedication and commitment (Godward), but it also includes God's guidance for living according to His will (manward).

Thus worship properly includes not only giving on man's part (sacrifice, offering, oblation), but receiving as well. Furthermore, in the service of worship there are musical aids to all of the processes enumerated in the foregoing sentences, both Godward and manward. An anthem of praise, a hymn of supplication, an organ prelude (if its function is intended to be praise, thanksgiving, or aspiration), and an organ offertory would illustrate Godward, or "sacrificial," musical elements in worship; an anthem setting of the Beatitudes, a didactic hymn (such as "In Christ There Is No East or West"), a hymn or anthem inciting men to zealous activity (such as "Rise Up, O Men of God"), and an organ prelude (if its purpose is considered to be one of setting the mood for worship or of helping people to feel God's presence) would illustrate manward musical elements in worship.

The second presupposition of the statement that we should offer only our best music in sacrifice to God is that we have some basis for discriminating between good and bad music—some objective standards in terms of which to evaluate musical works as to their relatively low or high quality. How else could we decide what is our "best" music, which alone is worthy of being offered to God?

I would be the first to insist on the urgent need for improvement in the quality and appropriateness of music offered to God in thousands of churches every Sunday morning; the praise of God *does* demand the very best of which we are capable, but far too often the results are just the opposite—in doctrinal and literary content, musical value, and quality of performance. We know that for centuries the Church was the leading patron of the arts and that the best music, painting, literature, and drama produced by civilization came from the Church. But sadly the Church has lost most of its leadership in the arts, and particularly in music, to the secular world. Now our churches serve a weekly diet of musical "pink lemonade" which is rightly scorned by reputable secular musicians. Undoubtedly this is one reason why so few of today's outstanding composers are at all interested in writing music for the church.

But in spite of the urgent need for improvement in the quality of music in worship today, I still feel that we must beware of too strict insistence on accepting only the very "best" music in worship, for such insistence results in the unwarranted aesthetic snobbishness of a small minority of present-day church musicians. Ranking of works of art on a quality scale of low to high should not do violence to the uniqueness, individuality, and indispensability of each work, wherever it may stand on the scale. The true connoisseur of art is never so snobbish as to refuse to accept anything short of the highest. Spinoza tells us that God is re-

ealed in mice as well as in men (though ore so in the latter), and mice are necesry to a complete revelation of Him; in the me way, beauty can be revealed in the usic of Eric Thiman as well as in the usic of Bach (though perhaps more so in ach), and both are necessary to a mature nderstanding of beauty. Likewise our apreciation of the *B Minor Mass* should not revent us from appreciating Thiman's *The Last Supper,* any more than our esteem r the man detracts from our appreciation the peculiar charm of the child. D. W. rall states this truth in the following ords:

"The application of standards is a dangerus or trivial practice in criticism in genral excepting as these are standards in the nse of degrees of beauty, or of its aspects. ny work of art of any degree of felt beauty after all valuable to just that degree, hether it measures up to the degree of ther works of art or not." [1] Thus there are any good works of art which are worthy f being offered to God in worship, even ough in any individual case numerous better" works according to aesthetic standrds might be cited. The statement we are iscussing should perhaps be re-worded ith its adjective in the positive rather han the superlative degree: "We should ffer only truly good music (ie., music of igh aesthetic quality) in our services of worship." As a matter of fact, Thiman's *The Last Supper* is probably more suitable or use in a service of worship than is Bach's *B Minor Mass;* the latter is undoubtedly a greater work of art and therefore may be more worthy of sacrificing to God, but because of its immensity and nonliturgical character, and because of the peculiar requirements of church music as a means to the end of worship, the *B Minor Mass* should probably be reserved for the concert stage. (*To be continued.*)

Reprinted from *nexus*.

[1] D. W. Prall, *Aesthetic Judgment* (New York: Thomas Y. Crowell Co., 1929), p. 325.

Think on These Things

by Kenneth M. Plummer

"And whenever the evil spirit from God was upon Saul, David took the lyre and played it with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him."
(I Samuel 16:23)

Music can refresh and re-create. Witness the flood of vocal and instrumental music designed to entertain, to soothe, and to relax which literally gushes from radio, television, and records. Some of it ruffles rather than relaxes jangled nerves and weary spirits. But music serves to lighten many a burden and lift many a heart. The Negro spiritual, the sea chanty, and the song of the track layer provided rhythm and unified movement and made work less burdensome. Music relaxes, refreshes, soothes, heals, delights the ear, stirs the imagination, quickens the pulse. In a service of worship music can set the mood, bind together the congregation in unity of spirit, arouse in the mind the vision of beauty, and renew the inner man.

As church musicians, our function is not to display our talents or exhibit our versatility. This does not excuse us from constantly striving for technical perfection; for men are not drawn to God by mediocrity or ugliness. What we do should be done with competence, but it should also be done with such grace, humility, and sincerity that when the worshiper leaves the church, he will be refreshed and renewed and can truthfully say, "I saw the Lord high and lifted up, and I heard him speak to me in the beauty of holiness."

Prayer: *Our Father, bless our ministry of music to the end that it shall renew the faith and increase the zeal of those who wait upon the Lord. Amen.*

Dr. Plummer is professor of Religion at West Virginia Wesleyan College.

Lent and Its Musical Opportunities

(*Continued from page 4*)

III

Certainly during Lent the service of Holy Communion will be celebrated one or more times. Here is another opportunity to choose music that is harmonious with the Lenten spirit. Many churches celebrate Holy Communion on Ash Wednesday and Maundy Thursday evening. On Ash Wednesday the hymns are meditative and instructional. On Maundy Thursday they emphasize the Passion theme.

For the choral setting of the communion service proper, the *Sanctus, Agnus Dei,* and *Gloria in Excelsis* may be sung from the hymnal or from the revised setting recently issued by Abingdon Press. There are many fine musical settings of the communion service. Four excellent ones are published by Westminster Press along with appropriate anthems and responses in a collection called *Music for Communion.* To sing the communion service with love and beauty is to offer to the living Christ a proper gift.

In the preceding article, music publishers are designated by code. This procedure, used in the *Church Music Catalog,* will be an invaluable space saver. Materials referred to in MUSIC MINISTRY may be ordered through Cokesbury Stores. Quote title, code, and price when given.

Notes on the Supplement

O TASTE AND SEE — Richard Warner

Director of Music at Kent State University, Kent, Ohio, Dr. Warner has contributed anthems to the catalogues of numerous publishers. His straightforward style is one that can easily be grasped by the small volunteer choir. This short anthem may also be used as an introit. Although written for SATB, there is some duplication of line between parts, some bits of counterpoint, and a flavor that is refreshing. An excellent piece for the inexperienced choir to "grow on."

BEHOLD THE LAMB OF GOD — Paul Bouman

An SA anthem that is reverent in nature and most appropriate for Lent (especially Passion Sunday—April 3). The composer uses dissonances with reserve and extremely good taste. They are always the result of excellent contrapuntal writing and occur only between voice parts and accompaniment. The music provides opportunity for the choir director to spend much time on blend of the women's voices. The first two pages should be carefully prepared so that the sound is like that of a single voice. All altos and sopranos might be used throughout or sopranos might sing the first section, altos the second (for color contrast), and both the last section.

BLESSED IS HE THAT COMETH — W. R. Voris

In stark contrast to the customary "Hosannas" for Palm Sunday, this anthem begins and ends in a quiet, reverent mood. A fine study in unison singing in the style of intoning. Special attention should be given to the text, stressing slightly the important syllables.

The accompanist should be careful to play the quarter-note chord sequences (in the first and last portions) very legato. If played at the piano, the notes intended as organ pedal part on the second and third pages might be played an octave higher, provided care is taken to preserve the correct harmonic position of the chord. Or, the whole notes in the bass (measures 15-19) might be played on the first count of each measure and the half-note chords on the second and fourth counts.

HOSANNA — Gregor-Pfohl

A two unison-choirs setting of the popular tune by the early Moravian composer, Christian Gregor. Very easy and extremely practical for use with adult and junior or youth and junior choirs. Because of its brevity, the entire anthem may be repeated; or it may be used without repetition as an effective Palm Sunday introit, especially when the two choirs are some distance apart.

music ministry

supplement

O TASTE AND SEE	*Richard Warner*
BEHOLD THE LAMB	*Paul Bouman*
BLESSED IS HE THAT COMETH	*W. R. Voris*
HOSANNA	*Gregor-Pfohl*

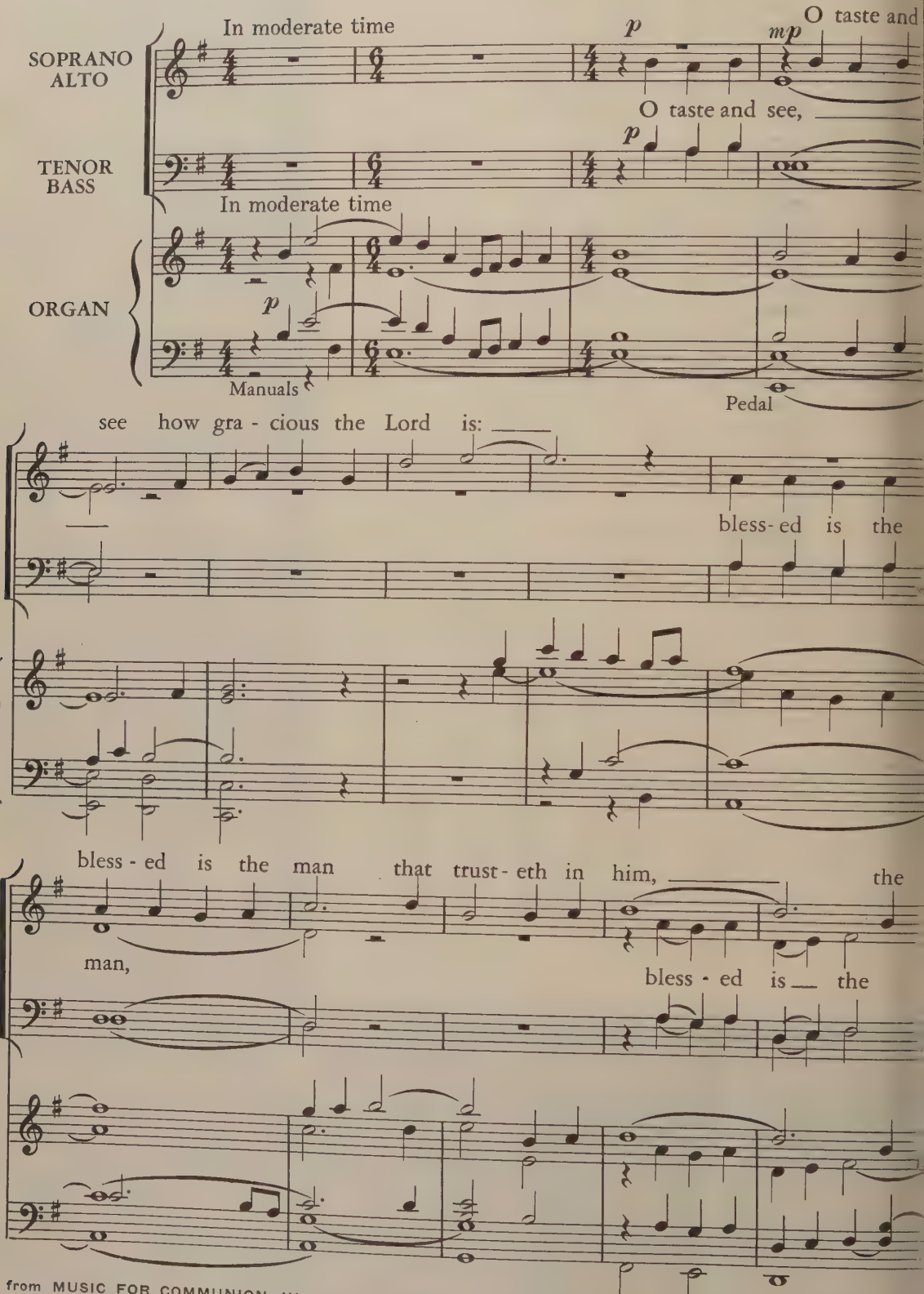
FEBRUARY 1960

O Taste and See

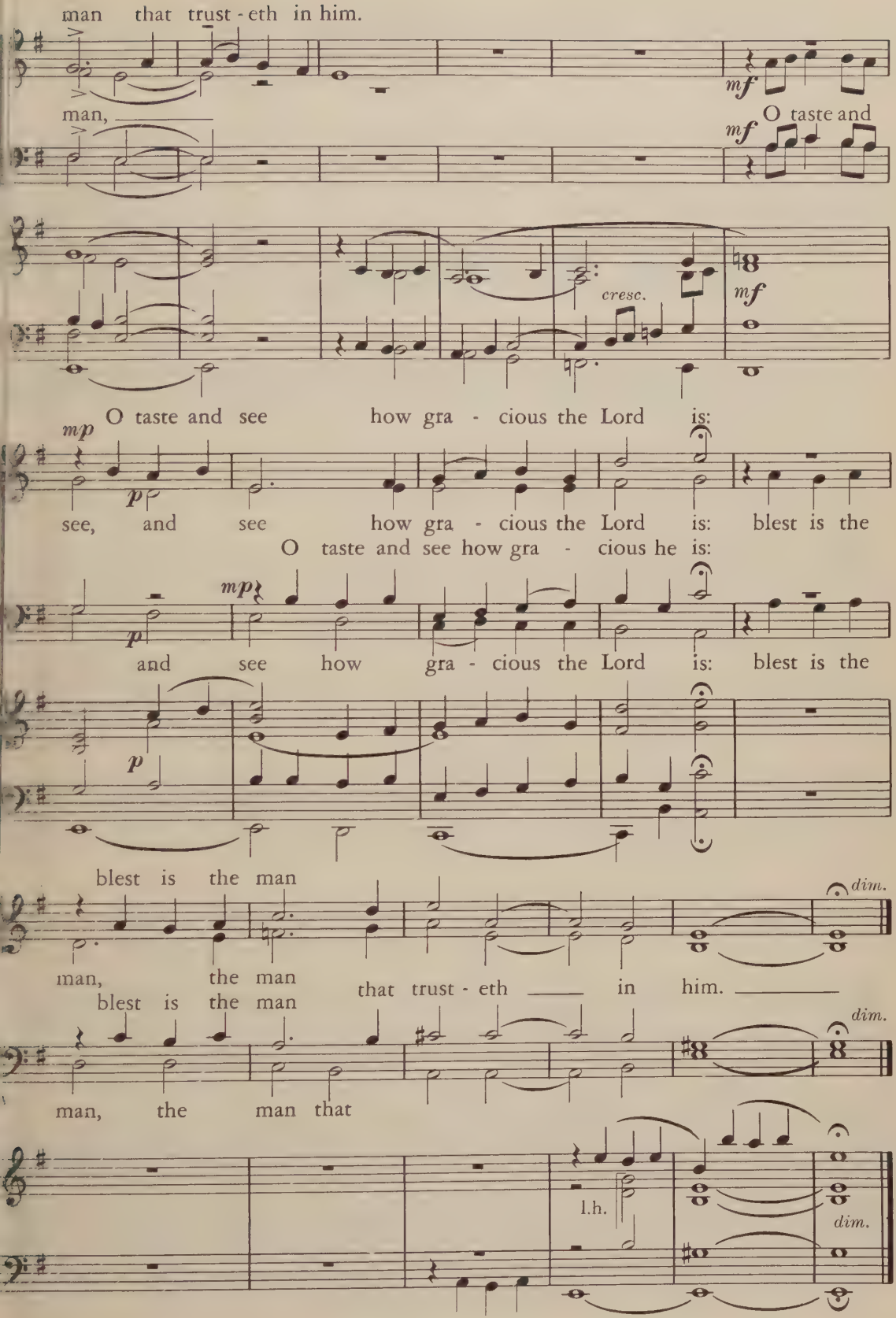
To W: Lawrence Curry

PSALM 34:8 alt.

RICHARD WARNE



from MUSIC FOR COMMUNION, Westminster Press. (M-YF) Music Copyright 1958, by W. L. Jenkins
Used by permission. Price: 1—4 copies, $1.10; 5 or more, $.90 (plus postage)

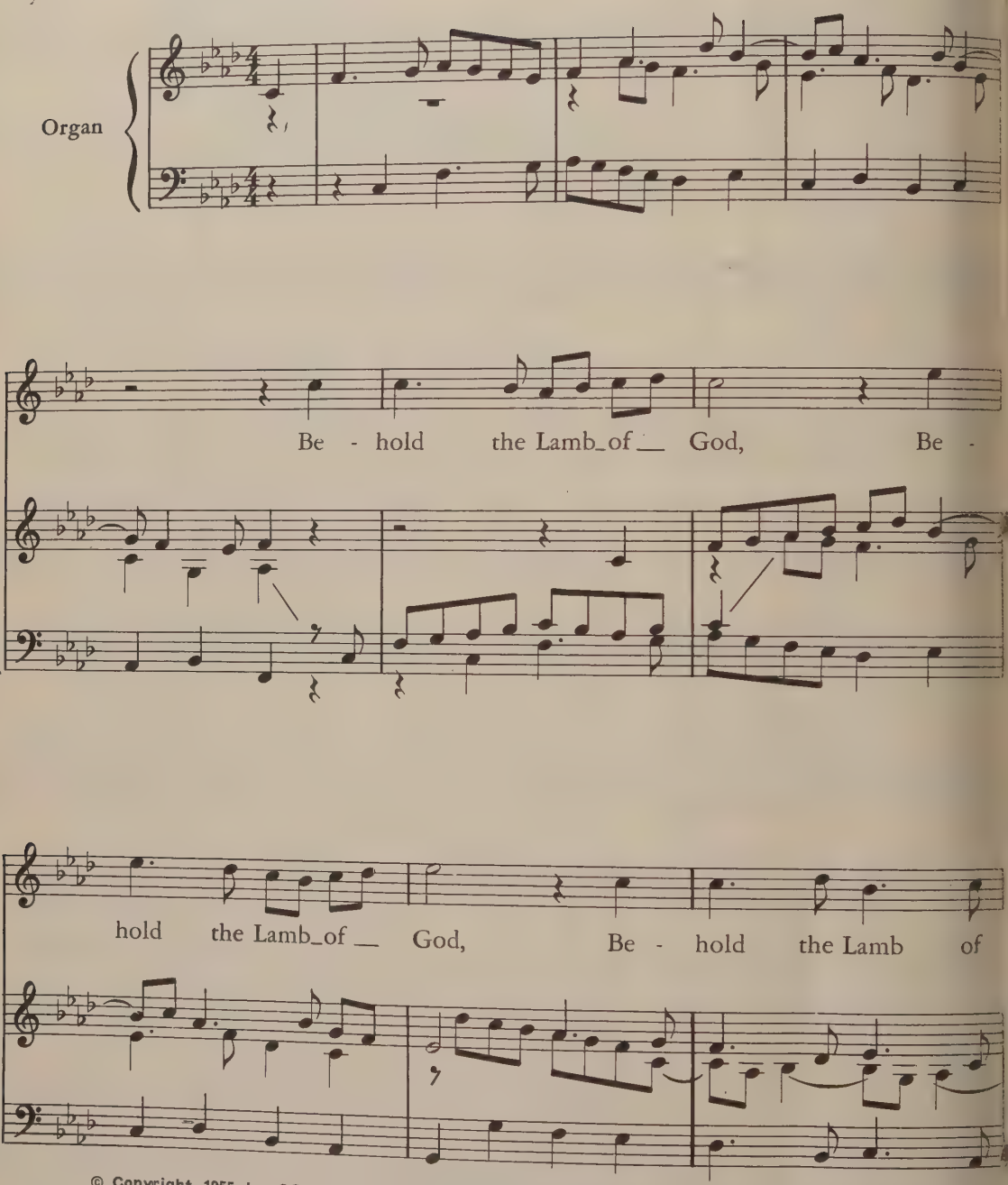

man that trust - eth in him.
mf
man,
O taste and
mf
cresc.
mf
O taste and see how gra - cious the Lord is:
mp
p
see, and see how gra - cious the Lord is: blest is the
O taste and see how gra - cious he is:
mp
p
and see how gra - cious the Lord is: blest is the
p
blest is the man
dim.
man, the man that trust - eth in him.
blest is the man
dim.
man, the man that
l.h.
dim.

Behold the Lamb of God

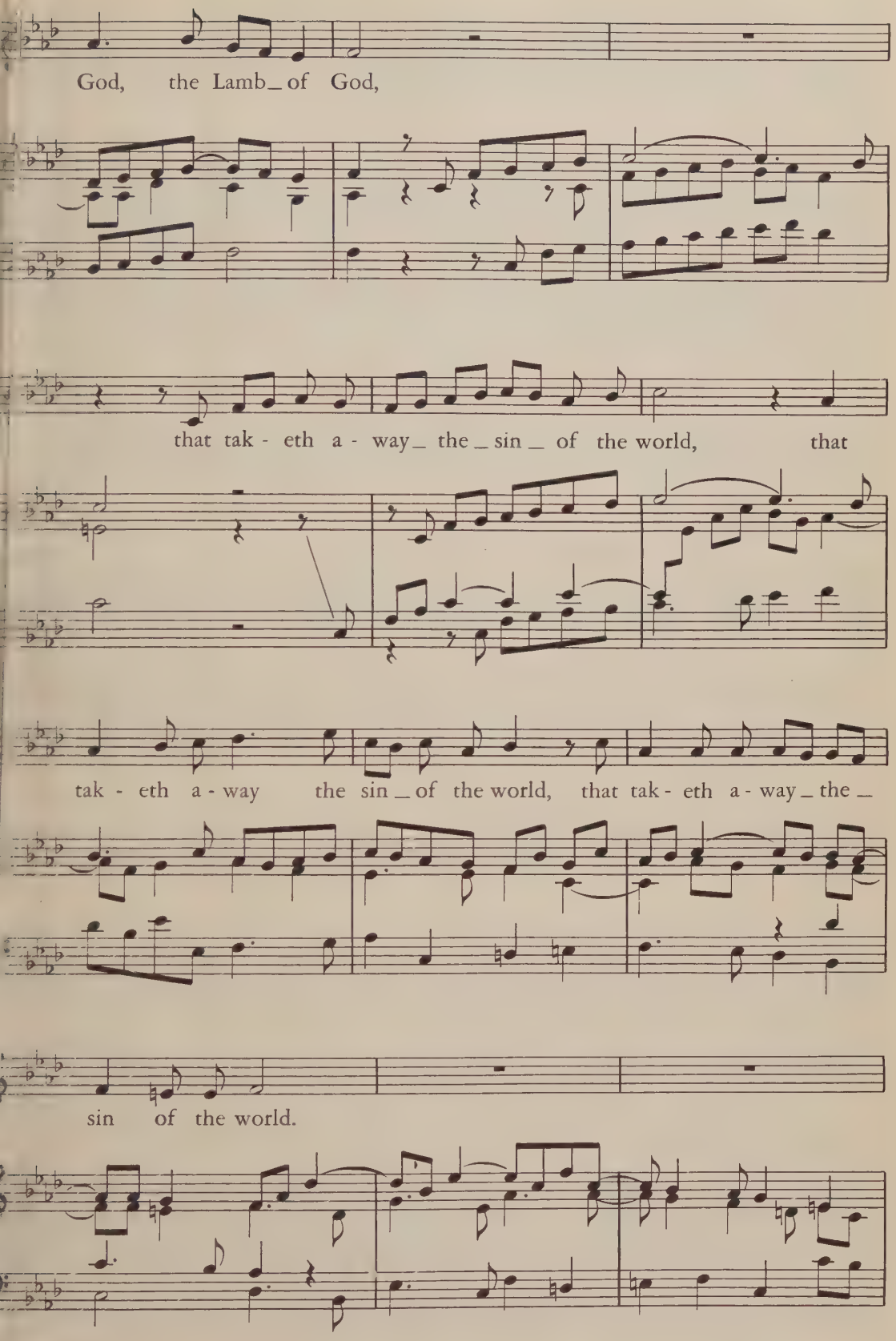
(S. A.)

John 1: 29
Hymn stanza, HENRY BAKER, 1875

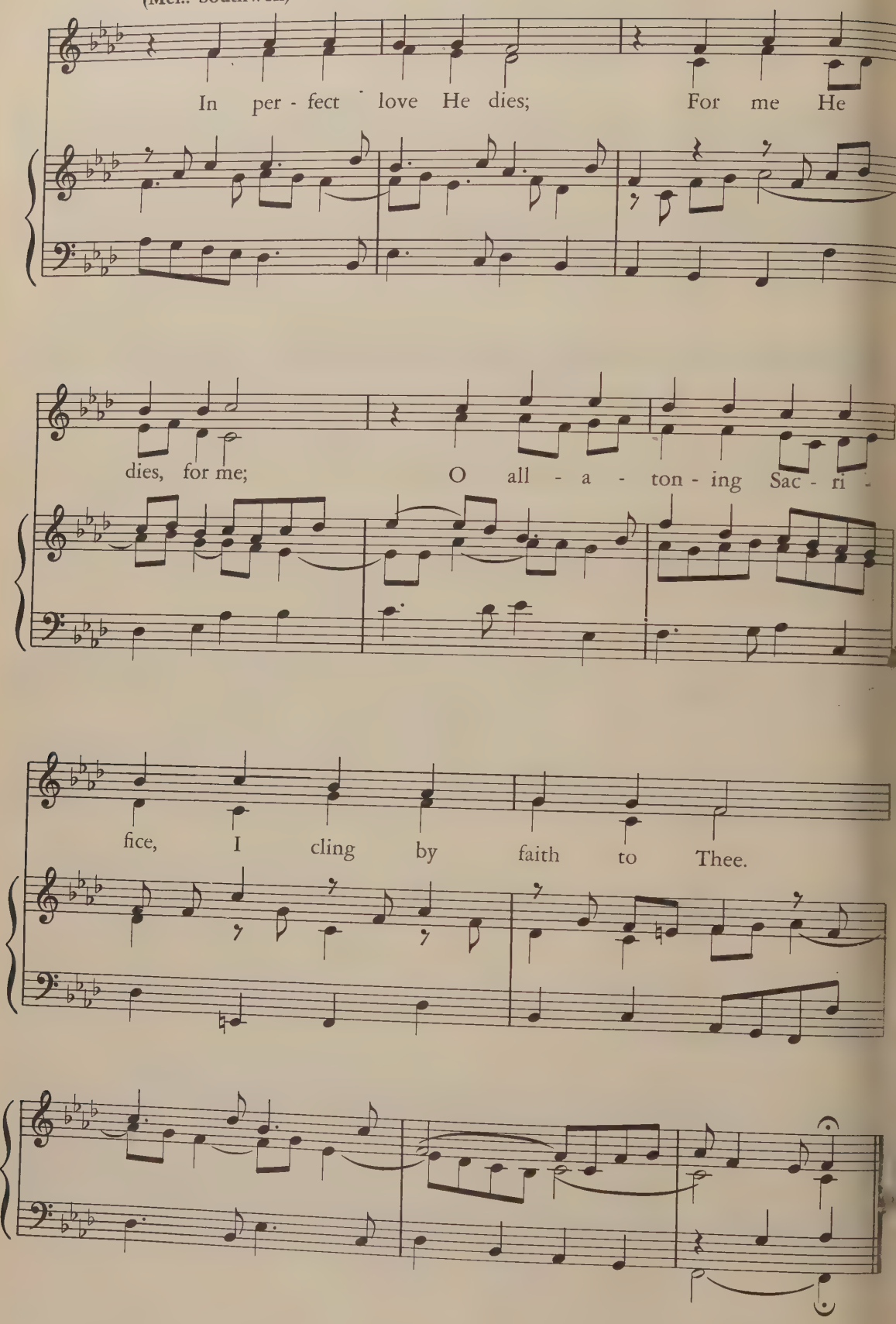
PAUL BOUMAN



© Copyright 1955 by CONCORDIA PUBLISHING HOUSE, St. Louis, Mo. Printed in U.S.A.
Reprinted by permission.
M-ZM 1088 Price 20 cents


God, the Lamb_ of God,
that tak - eth a - way_ the _ sin _ of the world, that
tak - eth a - way the sin _ of the world, that tak - eth a - way _ the _
sin of the world.

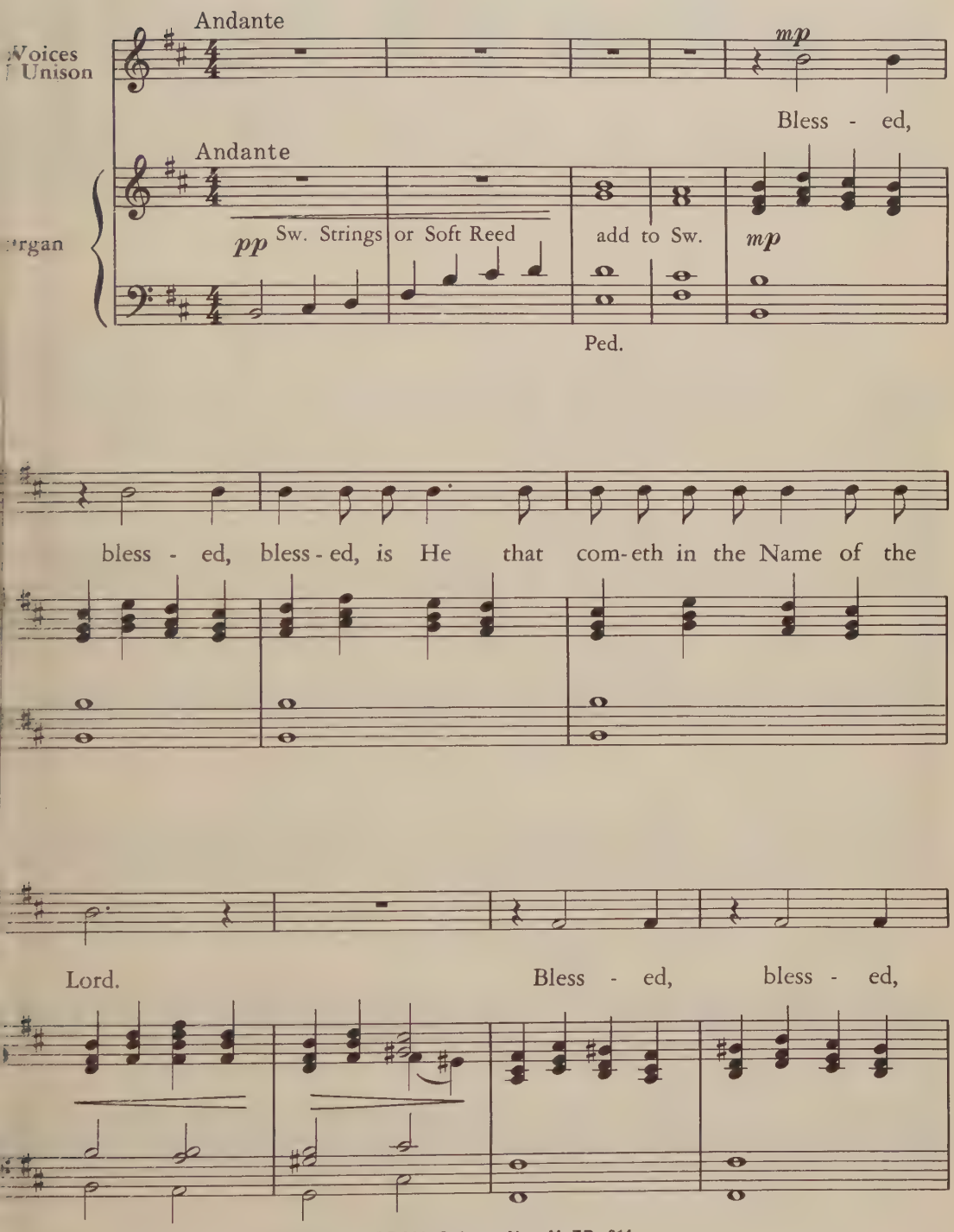
(Mel.: Southwell)



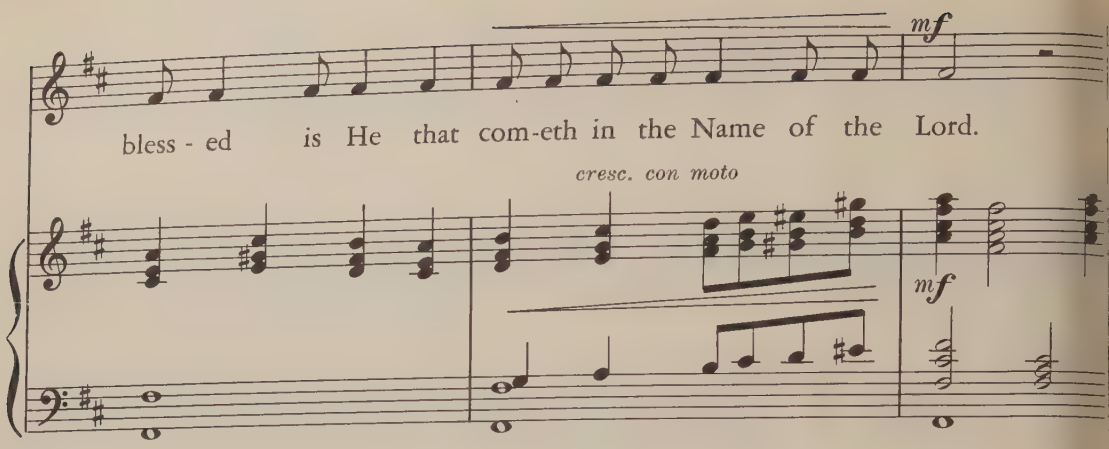
Blessed Is He That Cometh

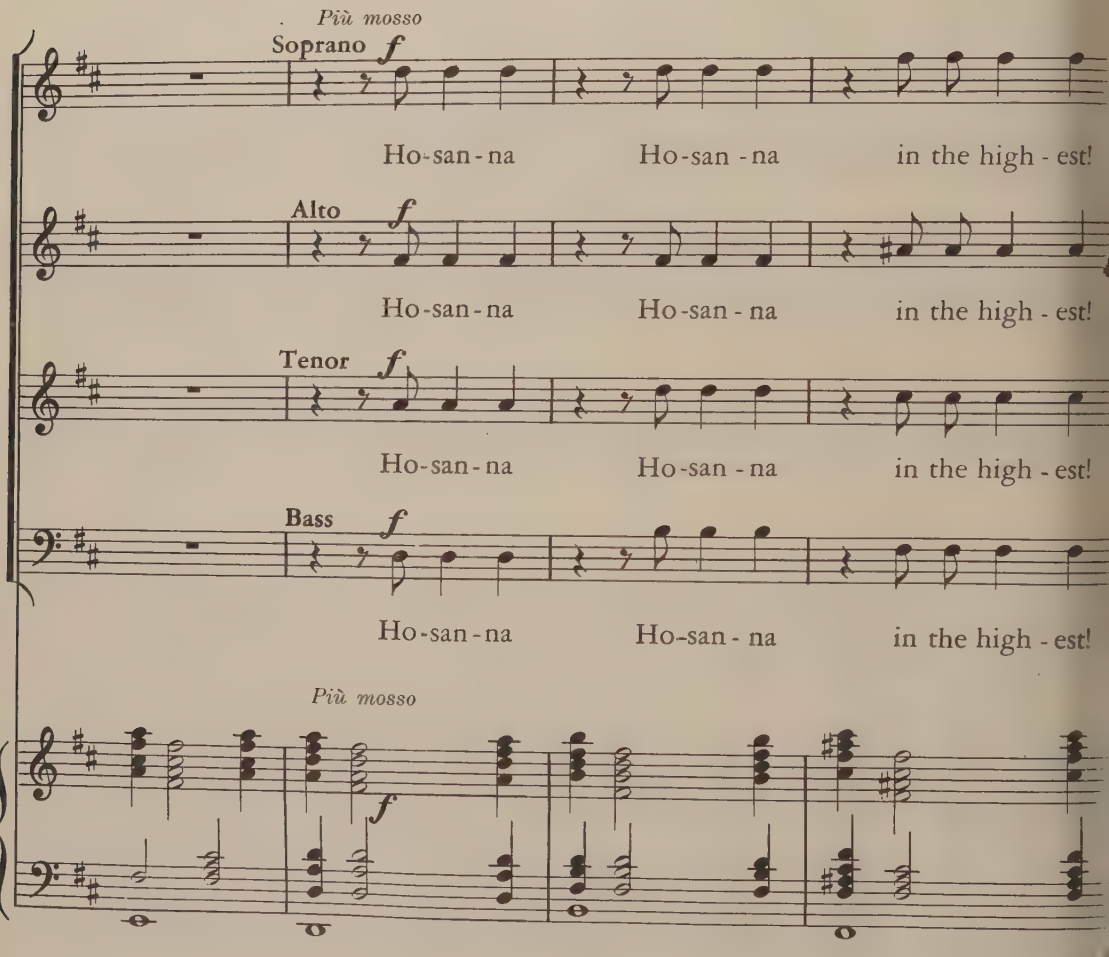
Anthem for Mixed Voices, Accompanied

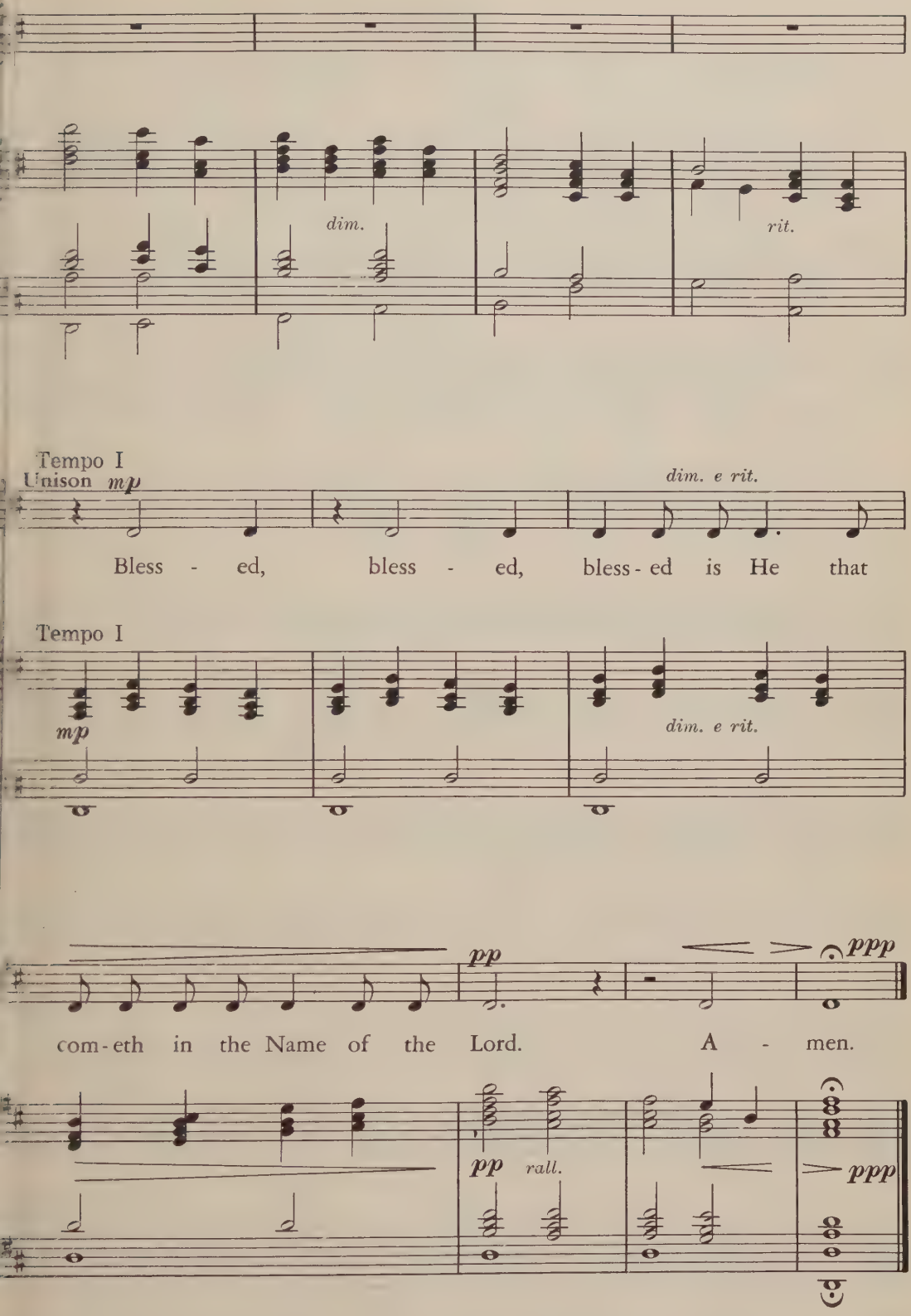
W. R. VORIS



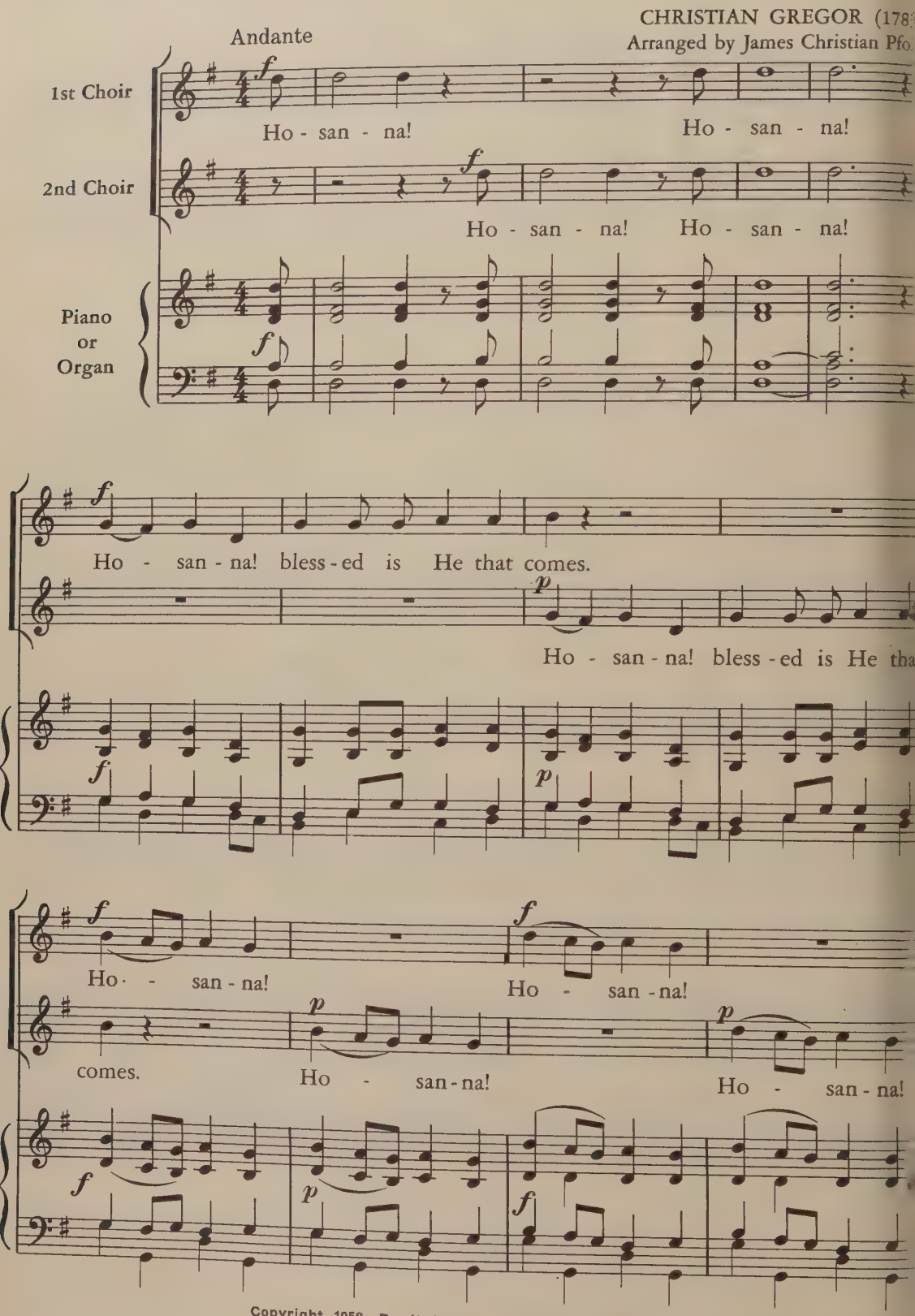
H. W. GRAY Octavo No. M-ZB 914
Price 18 cents


mf
bless - ed is He that com-eth in the Name of the Lord.
cresc. con moto
mf

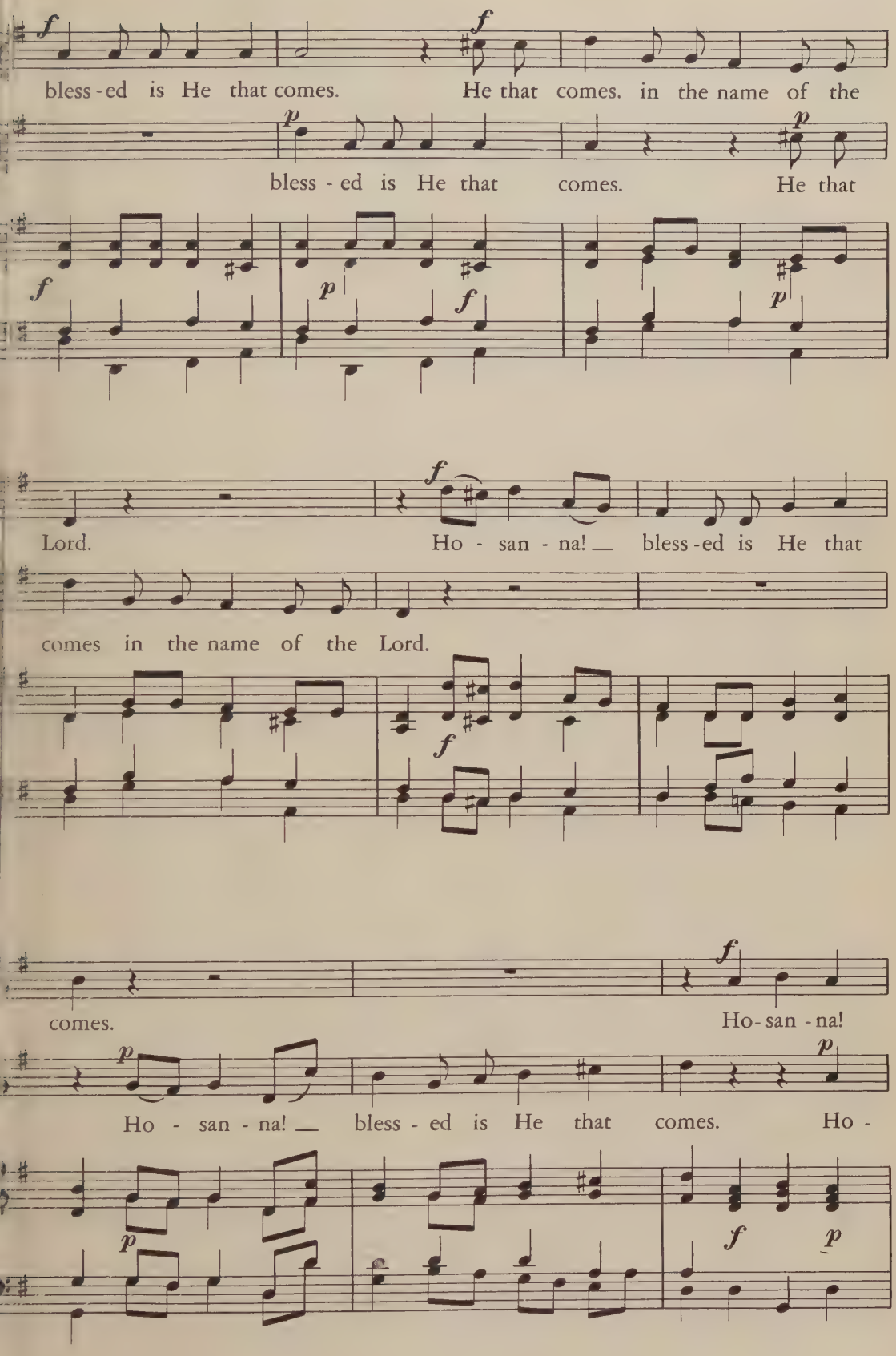

Più mosso
Soprano f
Ho-san-na Ho-san-na in the high-est!
Alto f
Ho-san-na Ho-san-na in the high-est!
Tenor f
Ho-san-na Ho-san-na in the high-est!
Bass f
Ho-san-na Ho-san-na in the high-est!
Più mosso
f

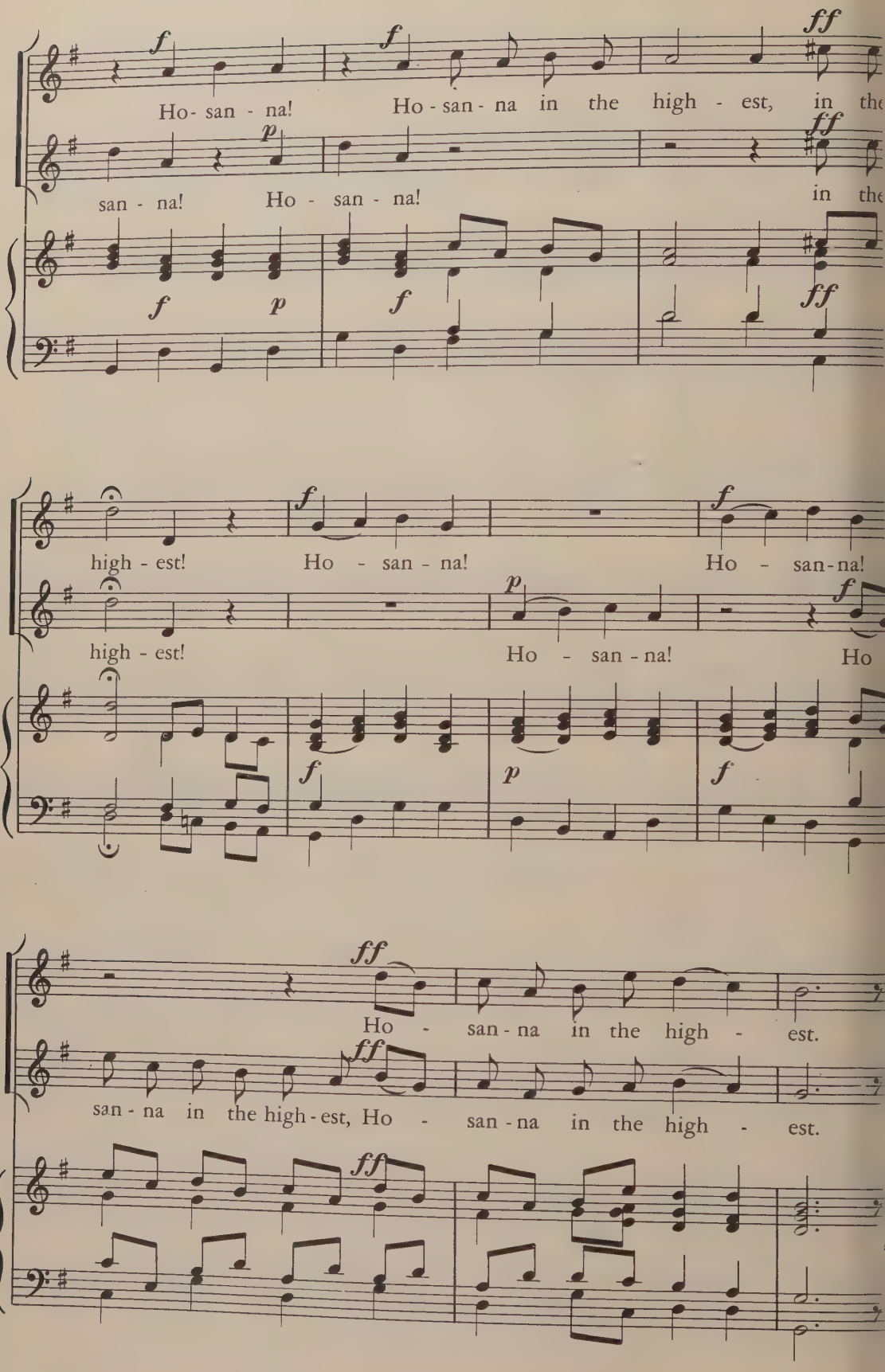

dim.
rit.
Tempo I
Unison mp
dim. e rit.
Bless - ed, bless - ed, bless - ed is He that
Tempo I
mp
dim. e rit.
pp
ppp
com - eth in the Name of the Lord. A - men.
pp rall.
ppp

Hosanna


CHRISTIAN GREGOR (178
Arranged by James Christian Pfo
Andante
1st Choir
2nd Choir
Piano or Organ
Ho - san - na! Ho - san - na!
Ho - san - na! Ho - san - na!
Ho - san - na! bless - ed is He that comes.
Ho - san - na! bless - ed is He tha
Ho - san - na! Ho - san - na!
comes. Ho - san - na! Ho - san - na!

Copyright 1958, Brodt Music Company, Charlotte, N. C.
Octavo No. YP - 200
Reprinted by permission Price 20 cents


bless-ed is He that comes. He that comes. in the name of the
bless - ed is He that comes. He that
Lord. Ho - san - na! bless-ed is He that
comes in the name of the Lord.
comes.
Ho-san-na!
Ho - san - na! bless - ed is He that comes. Ho -


Ho- san - na! Ho - san - na in the high - est, in the
san - na! Ho - san - na! in the
high - est! Ho - san - na! Ho - san-na!
high - est! Ho - san - na! Ho
Ho - san - na in the high - est.
san - na in the high - est, Ho - san - na in the high - est.

An Ancient Hymn for Victory Over Temptation

"Christian, Dost Thou See Them" • by Andrew of Crete
tune: "St. Andrew of Crete" by John B. Dykes • The Methodist Hymnal No. 275

by Philip S. Watters

Each year many of us celebrate all the important events of our Lord's life from the nativity to the Ascension. Our calendar is so arranged that the Lenten season, in which we remember His fasting and temptation in the wilderness, crowds upon the observance of Holy Week and the Passion of Christ. So it happens that we sometimes think of Jesus as contemplating in the wilderness his approaching death, when actually he had just been baptized by John and was facing the beginning of his public life. The temptations came with the necessity of making choices.

Therefore, as we approach the season of Lent, we turn to an outstanding hymn from the ancient Church, dealing with the experience of temptation. It is one of the most dramatic of all our hymns. Each stanza begins with a soul in suffering and temptation but ends with the sunlight of victory.

The first stanza reminds us of St. Paul: "We wrestle not against flesh and blood, but . . . against the rulers of the darkness . . ." (Eph. 6:12, King James Version). Sometimes pilgrims are so terrified by the discovery of the foes surrounding them that they are ready to give up without a struggle. But the valiant warrior depicted in this hymn waits only long enough to identify his foes, then he is up and at them with a bold offensive.

The second stanza finds the enemy "tempting, luring, goading into sin." But an opportunity is afforded one to gird for the battle, and three great positive words are shouted forth, *Watch,* and *pray,* and *fast."*

In the third stanza the crafty adversary turns the struggling Christian against himself, rousing self-pity because of the fasting and prayer; but the heavenly Counselor is instantly ready with a counter-offensive and promises eventual peace and the coming of the day.

In the fourth stanza the Master himself speaks with moving words, having gone through these trials Himself and knowing the weariness of the struggle. How reassuring to know that He was tempted in all points as we are! The final declaration, "the end of sorrow shall be near my throne," gives us fresh courage.

We are told that this hymn had two hundred and fifty-three stanzas! It would be interesting to see them, but we do not need them. What we have is dramatically complete.

This hymn was written originally in Greek by St. Andrew, Archbishop of Crete. He was born just thirteen hundred years ago, and his life, as we might gather from this hymn, was filled with struggle and disappointment. But he was one of the great poets of the Greek Church.

Dykes' tune, "St. Andrew of Crete," is a forceful accompaniment to the dramatic poem. Each stanza begins in the somber mood of trouble and temptation but changes tonality in the middle of the stanza with the mood of the poem. The organist may pick up the tempo and conclude each stanza with a shout of victory —words and music in magnificent accord!

The translator, Dr. John Mason Neale, was a minister in the Church of England. He was never given any preferment, probably because he was a "high churchman" in a day when this was not an asset! But he was one of the outstanding scholars and poets of his day—the recipient of an honorary doctorate from Harvard. To him, more than to any other man, goes the credit for making the ancient Greek and Latin hymns available for our worship in the English tongue. In the 1940 Episcopal hymnal, Neale's thirty-nine hymns, nearly all translations, outnumber by more than two to one the hymns of any other author. Charles Wesley comes next with eighteen.

It would be hard to find a more appropriate hymn for Lent, and it should be a favorite in many churches.

Dr. Watters is minister of the Washington Square Methodist Church, New York City.

VOWELS AND DIPHTHONGS

by Austin C. Lovelace

The heart of good tone is vowel production. Italian or Latin vowels are the most easily sung since they are few in number and pure in quality. But the English language presents a frightening array of intermediate sounds with which a choir must cope. The picture is further complicated by the fact that many English words are not pronounced as they are spelled. For instance, the word "OF" is actually composed of the "AH" vowel with a "V" ending. "Coffee" can be completely misspelled as "kauphy." "Ghoti" can be pronounced as "fish" if we think of the sounds in the following words: "Enough," "women," and "nation." Likewise the spelling of the word "whiff" could be "hooophgh." The point is that the singer must think of sounds, not spellings.

The director should work first of all for a free, easy, relaxed, yet vital "AH" which is the center of the vowel spectrum. Some singers will sing this with a flat, thin quality, while others will tend to give it a dark, somber color. A relaxed jaw (almost like a beginning yawn) will give the best effect. At any rate the director should listen carefully to make sure that all singers are producing the same kind of "AH" before he moves on to brighten or darken the sound to his own taste.

On either side of the vowel spectrum are the vowels "EE" and "OO." If the tongue is high in the back, an "EE" is the result; if the tongue is high at the front, the sound is "OO." The tongue is adjusted for all the other intermediate sounds, but when a singer does this adjusting while sustaining a sound, clarity and blend suffer. For instance, the word "hymn" starts with an "IH" position, but if the singer is not wary, the humming "M" sound invites an "EH" or "UH" tongue position with a resulting deterioration of vowel quality. The vowel color must remain constant through the time value of the note.

The vowel spectrum can be laid out as follows:

EE — BEET	A — BASK	O — POLE
IH — BIT	IR — BIRD	UH — PUCK
AI — BAIT	UH — BUD	OO — PULL
EH — BET	AH — BAH	OO — POOL
A — BAT	AW — PAUL	

Many of these sounds are so close together that the director may decide on one basic choice and avoid being fussy. (For instance, there is such a tiny difference between BAT and BASK that the director may avoid the issue, or he may ask for the pronunciation "BUHD" instead of "BIRD" to avoid too much "R" sound.) But the choir members should be able to produce purely any given sound on demand. A good test is to have them sing MARRY, MERRY, MARY —for each vowel while closely related to the other is also different. Many singers are so lazy that they do not give the thought or effort necessary for pure vowel production, and this is particularly true on the EE side. Many singers trying for EE sing IH; for IH they sing EH. In each case they are stopping one plateau below the ideal.

The vowel picture is further complicated by diphthongs—the combination of two vowel sounds. The list is as follows:

I as in ICE—sung AH (ih)
OU as in OUT—AH (oo)
OI as in OIL—AW (ih)
AI as in SAY—EH (ee)
O as in OH—O (oo)
U as in EWE—(ee) OO

In each case the secondary sound is in parentheses and the primary sound, in capital letters. In all cases except the last, the first sound is the primary one and must be sustained throughout the time value with the final sound flipped almost instantaneously as the connection is made to the next sound (usually a consonant). There should never be a continuous slide, and the secondary vowel at the end should be sung more softly than the first.

Vocal exercises should be chosen to solve a particular problem in a specific anthem and should be used in moderation. The chart of sounds may be mimeographed and given to the choir members for study, but the director should avoid "riding" the subject mercilessly. Many anthems seem to make use of one particular

(*Continued on page 26*)

Dr. Lovelace is minister of music at First Methodist Church, Evanston, Illinois, and associate professor of Church Music at the Garrett Biblical Institute.

Performance or Service?

by William K. Burns

How wonderful it would be if all of our choirs understood the difference between performing in church and serving as musical leaders in worship. While this is a major task for the director of any choir, it is a particular responsibility of the youth choir director. Most of us recognize this requirement in our work, but we often lack sufficient knowledge to sustain a program of education in this area.

Why is such a vital part of our work so intangible? We have worked hard on the musical elements used in worship and have drilled our youth in the mechanics of singing. But too few of us have formulated a concept of worship or determined the function of music in it. Young people sense the beauty of a well-planned service. They love pageantry and color, and when they understand why we worship as we do, they are eager to help in this endeavor. Speech alone cannot communicate this concept. Words may tell the hows and whys, but our own appreciation of worship and an eagerness to contribute to it are equally important in achieving the desired result. We will be *talking* about mechanics, but underneath is the deep understanding of what happens when men join together to worship God.

For example, let's examine the way we begin our worship. We all know it is impossible for us to be chameleon-like creatures who change from secular activity to communion with God in an instant. Young people come closer to this than anyone else, but they too need to prepare themselves if they are to lead as a choir. The worship experience for any choir should begin with prayer before they enter the service. Maintaining absolute silence until the processional will help continue a worshipful atmosphere. The concept of a processional is literally that of "going up" together to the altar of God to worship. Good posture with eyes front, partners equally spaced, hymnals held alike, strong unison singing, and a natural walk are basic principles which must be rehearsed, but as we teach these mechanics of entering the worship service, we should also teach the reasons for them.

Work with your minister to make the service as effective as possible from the standpoint of musical leadership. He should welcome the opportunity to work with you and your youth choir in learning about worship. For example, he should be happy to give you the final sentence or paragraph of his prayer, so that the choir will be alert to begin a prayer response. Ask him to come to a rehearsal and explain the basic principles and concept of receiving the offering. This not only helps a service move with greater facility but also increases our understanding.

We are often faced with the problem of where to seat a youth choir. If they alone are providing the music leadership (and this ought to be done at least on Youth and Student Sundays), they will naturally be in the choir loft or chancel. On special occasions, when they join with the adults, be certain they are placed where they can see and hear well and are distinctive in their own choir. Young people want to be a part of the whole but retain their individuality as a group. Yet, they must not become physical detractions from the worship center or pulpit. Examine your own situation to see if it contributes to or detracts from worship.

The idea of using choir robes for any choir is to submerge the personality of the individual in that of the group, thus making it possible for the group to concentrate on praise to God through their music. It may be possible only to use a uniform dress, such as white shirts for the boys and white blouses for the girls. When it is financially possible, however, providing robes for your youth choir gives a real boost to morale. A choice of choir robes should be made only after a thorough study of the significance of various styles and colors. (Ed. Note: See "Reasons for Robes," MUSIC MINISTRY, December, 1959.)

All choirs should maintain the spirit of worship until they are out of the sanctuary. It should be retained through the entire recessional, whether with a congregational hymn, silently, or with organ alone. Your attitude and that of your minister will indicate to young people the importance of the manner in which we go out from our worship into the world.

Perhaps the best single method of instilling

(*Continued on page 26*)

Mr. Burns is minister of music and Christian education at Morrow Memorial Methodist Church, Maplewood, New Jersey.

Organ Technic: Thumbing

by Everett J. Hilty

In order to play a legato sequence of three-note chords in one hand, it would seem that we need six fingers. Inasmuch as we are not so blessed, it becomes necessary to train the thumb to do the job of two fingers. The deficiency of many organists in this technic impelled the great organist, Joseph Bonnet, to add a pamphlet to his edition of the Franck *Chorales*[1] with notes and exercises for thumbing. Thus, he hoped to improve organists' technic so that they could perform these great works adequately.

To develop a well-trained thumb, begin with the following exercise: Place most of the right-hand thumb over *c*. The tip of the thumb should reach almost into the black keys and rest lightly on *b*, the wrist being kept in a low position. Let the weight of the hand allow the thumb to play *c*. Then, raising the wrist, rock upwards over the joint of the thumb, allowing the tip to depress *b* as the wrist is raised. Now reverse the procedure, rocking back and forth as though the thumb were a plank on a see-saw, the joint being the fulcrum. As a result *c* to *b* may be played very legato. Actually, the thumb does no work. All of the action comes from the wrist. Playing in the same manner, a pencil taking the place of the thumb will demonstrate that absolutely no thumb action is required—merely a flexible wrist.

To play down the scale, after the tip of the thumb has played *b* with the wrist raised, shift the hand so that the thumb will drop on *b* when the wrist is lowered. Then place the tip of the thumb over *a* and repeat the rocking process. To ascend the scale, reverse this process. After mastering scales legato with the thumb alone, add parallel fifths and sixths, followed by parallel triads in root position and first inversion. This will necessitate substituting fingers 4 and 2 for 5 and 1 on each chord before proceeding.

Without the ability to thumb smoothly it is impossible to play legato such passages as the right hand in the two measures before the end of page 27 in *Ten Pieces for Organ* by Dubois[2] or the left hand accompaniments in many of the compositions in *A Book of Classical Airs*.[3]

Principle: Always keep the tip of the thumb curved outward, pointing away from the hand. Use all the thumb you can possibly get on the key, so that it will be as comfortable to play a black note with the tip of the thumb as it is to play an adjacent white note. The elbow and wrist should be in a straight line at right angles to the body, and the wrist action should be up and down, not sideways.

Another important technic for developing beautiful, smooth playing is dividing the inner parts between the hands. Many keyboardists have a strange notion that the G-clef belongs to the right hand and the F-clef belongs to the left hand. On the piano the sostenuto pedal comes to the aid of those laboring under this misconception. There is no such cover-up for organists. Actually the only reason for any clef is to present a picture of what notes to play, not how to play them. Many times one hand will be trying to accomplish the impossible while the other hand is loafing along playing one or two notes. Although more mental effort is required in passing inner voices between the hands, much smoother voice movement will be secured by developing this technic.

Mr. George Oldroyd, in the first of his *Three Liturgical Preludes*,[4] has unwittingly given us an example of how the hands should help each other. Play the last measure on page two and the first measure on page three; then play the first two measures of the composition on page one. It will be seen immediately that the notes in these measures are identical, even though they look different on the printed page. Obviously the first two measures of the composition are played much more easily and smoothly when the alto notes are played with the left hand as notated when the same passage reappears. One should constantly be alert to the technic of simplifying and overcoming difficult passages by training the hands to help each other in this manner.

Principle: Always let the left hand know what the right hand doeth, and vice versa.

Mr. Hilty is professor of Organ and Church Music at the University of Colorado.

[1] J. Fischer. $2.00.
[2] G. Schirmer. $1.25.
[3] Barnes; G. Schirmer. $1.50.
[4] Oxford University Press. $1.75.

SELECTING REPERTOIRE

by Lawrence Allen

Unfortunately, too few collections of worthy material have been published for the church or church school pianist. With few exceptions, the available collections lean heavily on transcriptions of musical themes that have secular associations and no religious significance. Therefore, the conscientious pianist is faced with a serious problem in trying to find appropriate material of genuine musical merit.

What to Look For

Naturally, the pianist must always consider the limitations of his own ability in selecting repertoire. Some otherwise appropriate materials, such as certain slow movements from Beethoven sonatas, should not be considered by the average pianist for this reason.

The intended use of the material is another factor to be considered. If it is to be used as a prelude for a worship service in the sanctuary, a longer, more pretentious selection might be chosen than for an adult class offertory—at which time an unfamiliar hymn might be appropriate.

Hymn-tune "arrangements" or choral preludes might well be the most appropriate materials for worship occasions. However, two basic criteria should govern our choices.

a) The arrangement should be based on a strong tune whose text is pertinent to the occasion. For example, to play a rousing setting of "Rise Up, O Men of God" in preparation for a service with the theme "Be Still, and Know That I Am God" is obviously inappropriate, no matter how fine the tune or its arrangement.

b) The arrangement should be genuinely creative and musically sound—not just a few frills and ornaments added to the original tune. Too many arrangements merely "doodle" around the theme and its harmonization. But the skillful arranger uses contrapuntal devices and new harmonies to add stature to the tune itself—and in some cases to revitalize a tune that is otherwise doomed to mediocrity. Many of the pieces listed below exemplify these technics.

Where to Look

Unless he is also an organist, the church or church school pianist may not think to survey the organ literature for usable material. Many collections of organ music include compositions written on two staves (without pedal parts) which may be played effectively on the piano. Also, many of these compositions are specifically religious in nature (based on hymn or chorale tunes) and were originally intended for church use.

One word of caution: When the cantus firmus (principal melodic line) is set in notes of extremely long value, as is sometimes true in organ literature, the piece probably will not be effective as a piano composition. The nature of the piano does not permit indefinite sustaining of such notes as does that of the organ.

Occasionally the pianist will find organ compositions written on three staves with easy pedal parts that he can adapt for use. However, he should not attempt such a piece at the piano unless he can read three staves easily and has practiced it thoroughly to make sure he can play it effectively. Under no circumstances should he write out such an adaptation on two staves, as this violates copyright laws.

The following list of collections contains many pieces that the pianist can use profitably. Much of this material is easy to play, and all of it is devoid of secular associations.

The Parish Organist (Vol. I)—ed. Fleischer, Concordia. $2.50. Contains 28 hymn-preludes. Most are playable on the piano.

80 Chorale Preludes—ed. Keller, Peters. $3.50. Sixty-one of these usable at the piano.

Fifty Elevations—Benoit, J. Fischer & Bro. $2.50. Excellent devotional material.

The Church Modes (Parts I & II)—Van Hulse, Concordia. $3.00 each part. Based on the Greek modes, these have a definite "churchly" flavor.

The Church Organist's Golden Treasury (Vols. I, II, III)—Ditson. $5.00 each volume. Twelve in Vol. I, sixteen in Vol. II, and fourteen in Vol. III are usable at the piano.

Other resources include the choral music (particularly of the Renaissance) and the Bach chorales. In the case of the former, the more florid motets should not be selected. An excellent collection of Bach chorales in 370 *Harmonized Chorales*, edited by Riemenschneider and published by G. Schirmer. These should be thoroughly mastered to assure accurate communication of their rich harmonies.

Music for Juniors

by Muriel Alford

Explore the Hymnal

General Purpose: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

The God of Abraham Praise

The Methodist Hymnal, No. 5; *Closely Graded Course VI—1.*

This is an excellent hymn for juniors to sing as they learn about brotherhood, since it expresses a basic, universal belief about God, acceptable to both Christians and Jews.

One of John Wesley's circuit-riding preachers, the Reverend Thomas Olivers, wrote the English paraphrase and Christianization of the Jewish "Yigdal," or Doxology (teaching piece), in 1770. The Hebrew Yigdal is based on a metrical version of the Thirteen Articles of Faith and was completed in 1404. It is used to this day in synagogues.

O Brother Man, Fold to Thy Heart Thy Brother

The Methodist Hymnal, No. 466; *Singing Worship,* No 134 (tune: "Alverstroke").

John Greenleaf Whittier, from whose fifteen-stanza poem, "Worship," this hymn was taken, was perhaps America's greatest hymn writer. He is so considered because of his deep religious nature and his sincerity of expression. His poems stress the brotherhood of all men through faith in one God.

The tune, "Alverstroke," is used for this text in *Singing Worship,* and this tune is found at number 427 in *The Methodist Hymnal.* It was composed in 1883 by Joseph Barnby, one of England's finest musicians of the nineteenth century. At the age of seven, young Joseph became a member of York Minister Choir and was appointed organist there at the age of twelve. He gained great fame as a choral conductor and organist. Ten of his hymn tunes are found in our Methodist hymnal.

A Brotherhood Project

Many junior departments make a visit to a local Jewish synagogue as a part of their study of the background of the Christian faith. As one feature of a sharing time with the rabbi, your juniors will enjoy singing for him the Hebrew melodies, "The God of Abraham Praise" and "Men and Children Everywhere" (see "Adoration," MUSIC SUPPLEMENT, December, 1959). The children will be particularly interested in seeing a "shofar" and hearing an explanation by the rabbi of its use in the Jewish liturgy.

If a visit to a synagogue is not possible, your juniors will enjoy seeing the beautiful illustrations in the book, *One God, the Ways We Worship Him.*[1] Many of the elements of Hebrew

---

Mrs. Alford is director of Christian education and children's choirs at First Methodist Church, Glendale, California.

[1] Fitch: Lothrop, Lee & Shephard. $3.00.

brship are shown, including a picture of a ofar. This volume will be a valuable addition your resource library and will be excellent r your February browsing table.

A motion picture based on the book is avail-ole through Cokesbury Stores.[2]

Perhaps your minister and the local rabbi uld exchange pulpits during Brotherhood Veek, and this exchange might provide a rther opportunity for your juniors to sing the ebrew melodies mentioned above.

Rhythmic Movement

The hymn, "In Christ There Is No East or est," which was suggested in January for the issions theme, is equally suited for this month's eme of Brotherhood. After your juniors have rned the hymn, a further use of it may be ade through rhythmic interpretation.

This very ancient form of religious expres-on involves the use of the body to give active terpretation to the ideas expressed in the text. ot only does the physical movement of the dy help a choir develop group precision, it sists each individual to think more fully of the eaning of the text.

In rhythmic interpretation the child can ove his body creatively and with imagination express the mood of the poem linked with e music.

Through the rhythmic use of "In Christ There No East or West," juniors will sense new eanings of world brotherhood. They will not sily forget words and music when used in is way.

Margaret Fisk's *The Art of the Rhythmic Choir*[3] is excellent resource material. She sug-ests for stanza 1 of "In Christ There Is No ast or West" that the group form a circle and umber off "ones" and "twos." Then, joining ands, the boys and girls move in a circle to lustrate the "whole wide earth." Using the hird stanza as the next verse, the "ones" and 'twos" face each other and, in square dance arlance, do a "Grand Right" and "Grand eft." For the last stanza the "ones" form an nner circle, hands joined and arms lifted high. The "twos" form an outer circle, hands joined. On the last line of the hymn, to form "one great fellowship of love," the "twos" come under the arms of the inner circle, with hands joined around the backs of the "ones."

In developing individual interpretations it does not matter that one will feel a different movement and suggest it to the group as the meaning of the text is discussed. The children's creativity should be encouraged as much as possible.

Anthems

The God of Abraham Praise[4]

This fine anthem arrangement of the hymn is by Dr. Carl F. Mueller, well-known contemporary composer, who lives and works in New Jersey. For this two-part setting, Dr. Mueller has used the three stanzas of the text as found in *The Methodist Hymnal.* An alto part enhances the first stanza, and a descant gives "lift" to the second. The third stanza begins in unison and ends in two-part writing.

These Things Shall Be[5]

The Krones, Beatrice and Max, have written many fine hymn arrangements suitable for juniors. They are also well known for their delightful folk-song collections. Dr. Krone is a professor in the School of Music, University of Southern California.

The Krones give this paragraph of explanation with the arrangement:

"We can think of no better hymn for 'a world in tune' than this one. John Symonds, the English poet, has caught the spirit of the brotherhood of man with a poet's vision in words of beauty and strength, to match a great tune composed a hundred years earlier."

This strong tune is from the *Psalmodia Evangelica,* first published in 1789. The hymn is number 512 in *The Methodist Hymnal.* In the Krones' setting the first and third stanzas are in unison with a fine descant for the second stanza.

This anthem is found also in *Great Songs of Faith* (book II of the series, *A World in Tune*).[6] Included in this book are eighteen sacred songs arranged by The Krones for two equal voices.

Suggested for Lent and Easter

Bitgood: "Christ Went Up Into the Hills Alone," from *Anthems for the Junior Choir,* Book I, Westminster. $1.10.

Fesner: "Now the Green Blade Riseth," an Easter carol in unison, H. W. Gray. $0.18.

Curry: "Hosanna to the Son of David," from *Anthems for the Junior Choir,* Book II, Westminster. $1.10.

Gregor-Pfohl: "Hosanna." See MUSIC SUPPLEMENT.

Davies: "Easter Bell Carol," Flammer. $0.20.

Lovelace: "Easter Flowers Are Blooming Bright," H. W. Gray. $0.18.

---

[2] *One God,* 16 mm film (MPO). Rental: $10.00.
[3] Harper and Brothers. Out of print.
[4] Mueller; Carl Fischer. $0.20.
[5] The Krones; Kjos. $0.20.
[6] Kjos. $1.00.

Music for Primaries

by Madeline D. Ingram

Suggested for March

Songs for Early Childhood, Westminster. $1.75.
We Go to Church by Marshall and Montgomery, Carl Fischer. $0.75.
Hymns for Primary Worship, Westminster. $1.50.
Creative Rhythmic Movement for Children by Gladys Andrews, Prentice-Hall. $7.65.
Rhythm Instruments
Note Flash Cards

Suggested for This Month

Songs for Early Childhood, Westminster. $1.75.
Hymns for Primary Worship, Westminster. $1.50.
We Go to Church by Marshall and Montgomery, Carl Fischer. $0.75.
Creative Rhythmic Movement for Children by Gladys Andrews, Prentice-Hall. $7.65.
Make Your Own Musical Instruments by Mandell and Wood, Sterling Publishing Co. $2.95.
Closely Graded Courses I—1, II—2, III—2.
Rhythm Instruments

Activities for This Month

Learning songs about helpfulness and thoughtfulness for others • Singing songs about the winter season • Learning to create simple litanies • Making original valentine songs • Making rhythm instruments • Using song bells with rhythm instruments •

Last month our emphasis was upon the music and customs of the people of Africa. With boys and girls, as well as grown-ups, it is easy to think of being kind, helpful, and loving to those far away, but it is not so easy to practice those virtues near at hand. Now is the opportune time to concentrate on learning to show kindness, helpfulness, and love to people who associate with us in our daily lives.

There could be no better way to start such a project than to learn of the example set for us by Jesus. Verbal instruction may be amplified by the song "I Like to Think of Jesus," No. 77 in *Songs for Early Childhood.* In song No. 80, Jesus' love for children is expressed in the illustration as well as in the verse of "The Children's Friend" (also in *Closely Graded Course I—1*). "When Friends Come to Our House" (No. 107) and "Let's Go Outdoors" (No. 108) point out additional ways in which to express thoughtfulness. The vocal span of these first two songs is an octave, that of the last two is less. All are easy for primaries to learn.

Looking in *Hymns for Primary Worship* for appropriate materials, we find "The Loving Jesus Is My Friend" (No. 122). The text is ideal, but the tune is harder than those previously mentioned due to the uneven spacing of syllables on diatonic runs. The leader would do well to present this first as a solo which she sings (or has someone sing) for the group. After a few hearings, it will be easier for the children to learn. Hearing it played on the piano will not be as helpful as hearing it sung, because the difficulty is not so much with notes as with syllables.

Melody and words fit together easily in "Friends of Jesus" (No. 126 in the same book). Another setting of this song is in *Closely Graded Course II—2.* Equally easy is "Jesus Was a Loving Teacher" (No. 85). "I Love My Friends and They Love Me" (No. 137) and "My Friends" (No. 138) are both easy, short, and have vocal spans within the range of an octave.

This is an appropriate time to review the song, "What Friends We All Can Be" (No. 140), which was learned in October. "Sing of All the Different Races" (No. 141) fits our theme admirably. Text and tune are compatible, and the arrangement of an old Polish melody by Roberta Bitgood has particular charm for most children. "The Many, Many Children" (No. 149) tells of children around the world, but the text is also applicable to local situations. "God Is the Loving Father" (No. 37) is arranged from a folk tune and has great appeal; the refrain might well be used alone. This same setting is found in *Closely Graded Course III—2. Hymns for Primary Worship* also contains other excellent songs appropriate to our topic.

In December we learned a Christmas carol written by Mary Elizabeth Montgomery and Jane Marshall.[1] Another of their songs, "Bless

Mrs. Ingram is chairman of the Division of Fine Arts, Lynchburg College and minister of music at Memorial Methodist Church, Lynchburg, Virginia.

[1] "Jesus Was Born in Bethlehem" (see MUSIC SUPPLEMENT, October, 1959).

Who Love Thy Beauty, Lord,"[2] is appropriate now. With the exception of the final whole note and six half notes, the melody is composed on quarter and eighth notes placed in such order as to make the rhythmic pattern much easier for primaries than would appear at first glance. If sung with the accompaniment, however, the voices will need melodic support, for primaries may be confused by the running accompaniment as written.

Winter weather has often lost its first charm by February, so it might be a good time to think and sing a bit about thankfulness to God for providing the changing seasons. Our thoughtfulness for birds during the winter, the beauty of the snow, and the brilliance of stars are appropriate topics for songs. One lovely song for the season is "For the Silence of the Snow" (No.) in *Hymns for Primary Worship*. This includes a refrain that could be used as the response in an original litany. It is important that children learn early to develop awareness of things for which they can be thankful, and it is equally important that they learn how to express such feelings.

Litanies may be created on the spur of the moment and never used again, or they may be repeated often. The variety provided in alternate speaking and singing helps to hold interest. The first stanza of the song last mentioned is rough for use with primaries. "The Winter Air Is Crisp and Cold" (No. 28) provides a list of lovely things to see in winter. Primaries can sing this song more easily if the eighth notes at the end of measures two and six are not made so short.

There is a succession of winter-time songs in *Songs for Early Childhood*, all of them easy and attractive. Although the songs in this book are planned for children younger than primaries, many of them are delightful for informal use with this age too. Winter songs in the easy category are "We Have a Little Visitor" (No. 36); "Airy, Fairy, Snowflakes" (No. 48), which lends itself to bodily movement; and "Soft Little Snowflakes" (No. 50). An amusing song about cold weather is titled "Zip Up Your Jacket" (No. 39). Children like making their own words for the first two phrases and then continuing as it is written.

St. Valentine's Day provides a time for sending special greetings of love and good wishes to friends, and it often inspires original verses and music. Children's first attempts at creating rhymes usually fare better against the background of a familiar tune. A short tune is best, perhaps only two lines in length. One that is repetitious and has marked rhythm lends itself well to the sing-song verse of children. Folk-song tunes from school or church song books are easily found. An especially creative child—and we are often surprised to see them suddenly blossom into creative song making—may prefer to make his own tune also. This the leader will have to write down, perhaps quickly by using a number system with transference to a music staff at a later time. In a number system the scale degrees are assigned a number. Note values are also indicated by numbers, as in the following example:

(4)	(4)	(4)	(4)	(4)	(4)	(2)—note values
1	8	5	3	4	2	3—scale degrees
C	c	G	E	F	D	E—letter names in key of C.

Time usually does not permit the drawing of notes, as children lose their tunes quickly and change them quite freely!

Last month we learned that in Africa strong rhythmic accompaniments are commonly used with singing and suggested that children make their own drums. We might capitalize on the interest thus aroused by encouraging children to make other types of musical instruments. One valuable guide for making instruments is the book, *Make Your Own Musical Instruments*. Also, chapter 9, "Percussion and Movement" in the book by Gladys Andrews, *Creative Rhythmic Movement for Children* has numerous suggestions and illustrations for the teacher.

Because rhythm plays such an important part in all music, we need to find many ways to help children respond freely and quickly to pulsations of various lengths and patterns. Excellent suggestions for using percussion instruments with different kinds of bodily movement are included in the book by Gladys Andrews. It must be recognized that a skilled pianist is invaluable, but phonograph records can be used if necessary; in any case, they may be used for part of the work. Care should be taken to introduce children to a wide variety of rhythms. As children come to recognize rhythmic pulsation as a foundation of music, they may use rhythms as a springboard for composing. Many songs and rhythmic interpretations spring up quickly in the imagination of children who are encouraged to develop them.

Our song-bells may be used with rhythm instruments, but we will use them sparingly. If children use the bells as percussive instruments for too long a time, they sometimes lose their sensitivity to pitch changes.

We must never force a child into rhythmic activities but rather encourage natural and voluntary responses through attractive stimuli.

[2] From *We Go to Church*, Carl Fischer. $0.75.

reviews

CHORAL MUSIC

Music for Communion edited by W. Lawrence Curry

Westminster. $1.10

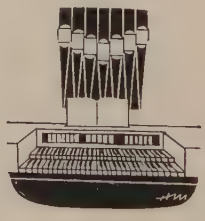
Containing seven anthems, three responses, and five complete settings of the communion service, this collection should find wide usage in Protestant churches. With a revival of interest in singing the communion service and the dearth of good communion material, many directors will find this volume an answer to their repertoire problems.

The Church Choir Book edited by Paul Thomas

Concordia. $1.25

Including thirty-two hymns, chorales, anthems, and motets for the entire church year, this collection draws heavily on "traditional" literature. Although a few contemporary composers are represented, there is nothing really new in sound. Varying from easy to moderate difficulty, the material is of consistantly high quality, as is usual in Concordia publications.

ORGAN MUSIC



Three Introductory Voluntaries by Arthur Milner

Novello. $1.25

Three short pieces which, if desired, may be played on manuals alone. Moderately difficult because of the many finger substitutions required to retain the legato line. Excellent contrapuntal imitation results in frequent but mild dissonance. Suitable for prelude or offertory use.

Organ Music for the Church Year by Winston Cassler

Augsburg. $3.0

Designed especially for use in church services, the collection is based largely on hymn and chorale tunes. They are mostly improvisatory in nature and conservative in harmony. Some are very well written and employ contrapuntal devices skillfully. Several are a bit labored and stodgy, but all are characterized by utter sincerity and religious conviction. A few are easy, most are moderately difficult, and a few are difficult. Twenty-four pieces in all.

BOOKS

The Singing Church by Edwin Liemohn

Wartburg. $2.50

A brief, concise history of congregational singing. Extremely factual with little attempt to interest the casual reader, this compact volume nevertheless contains a wealth of pertinent information for the church musician. Much of this could be gleaned from larger, more comprehensive books, but it is here organized in handy reference form. One might wish for some mention of the twentieth century developments in hymnody outside the Reformed tradition—a regrettable omission from an otherwise satisfactory survey. Unfortunately, too, the lengthy bibliography omits several authoritative works in the field.

Singing for Fun; A Book for the Amateur Choral Singer by Reginald Barrett-Ayres

Faber and Faber. $3.25

Written with a light touch in direct, communicative style, this is a book every director and choir member will enjoy reading and will profit therefrom. Chapter headings include: Learning to Breathe Correctly, Tone Quality and Diction, Training the Ears, The Art of Reading Music, and eight others. Excellently illustrated both verbally and graphically. A delightful, helpful book!

(*Continued on page 27*)

notes of note

by Jean S. Watkins

ON THE LOCAL CHURCH SCENE . . . talina Methodist in Tucson, Arizona (Rich- D. Lapo, minister of music) is building a usic and education building this year. One ng will include rehearsal space for a choir 120 with an overflow of an additional 100. robing room, office, and library are included the facilities for their music program, which enrollment of 600 persons.

The 1959-60 concert series, sponsored by First ethodist Church in Westfield, New Jersey, ened with an organ recital by James Tallis October 4. Other concerts included a joint ogram by Sally Schmalenberger, soprano, and lma Jensen, organist; and an organ concert Catharine Crozier, co-sponsored by First urch and the Metropolitan New Jersey chap- of the American Guild of Organists. Each r the children of the primary department of is church visit Mrs. Jensen at the console to rn about the organ and the organist's role the worship of the church.

University Park Methodist, Dallas, Texas obert E. Scoggin, minister of music) pre- nted a hymn festival as part of the celebra- n of one hundred great days in the church. r. Lloyd Pfautsch, associate professor of Sacred usic at Perkins School of Theology, led the ancel and youth choirs and congregation in nging representative hymns of the early church nd the Middle Ages, chants, carols and folk- ngs, Reformation and post-Reformation ymns, gospel songs, and hymns of the con- mporary church.

AT THE DISTRICT LEVEL . . . The Okla- oma district directors of music (who are also istrict chairmen of NAFOMM) had a two- ay meeting to revise the program initiated last ear and to devise ways of implementing it. We will have details of a three-day camp, shared by directors of Christian education and church musicians, in a later issue.

Fairmont district, West Virginia Conference, borrowed its idea of a get-together for musicians and ministers from last year's Dallas Southwest District NAFOMM get-acquainted breakfast. An idea well worth borrowing!

CONFERENCE ACTIVITIES . . . October 30 was the date for workshops in the Erie and Mississippi conferences. The Erie workshop at Franklin, Pennsylvania was sponsored by three groups: the conference board of education, the commission on worship, and NAFOMM. Key leader was the Rev. William K. Burns, minister of music and education at Morrow Memorial Methodist Church, Maplewood, New Jersey and NAFOMM's Northeastern jurisdictional representative. Included in the day's schedule were interest groups (junior choir, playing a service of worship, technic of conducting, and instrumental music in the church); choral repertoire; hymnal study; festival choir (directed by Robert Leemhuis, Grace Methodist, Erie); a panel discussion on "Music in the Church" (covering music in Christian education, the music committee, and the pastor and church music); an organ recital; and a discussion of NAFOMM. The registration fee was waived for members of the senior MYF (the year of recruitment!). Displays from The Methodist Publishing House and Volkwein's Music Store (Pittsburg) were ready the preceding evening an hour before the program began. (Erie musicians are early birds!) NAFOMM Conference Chairman, Genevieve Davis (Trinity Church, Oil City), headed the workshop committee.

Millsaps College was host to the Mississippi Conference workshop. David Witt, NAFOMM chairman, sent an advance list of possibilities for discussion groups to musicians and ministers. The results of this check list provided the basis for a program planned to meet specified needs.

North Texas NAFOMM'ers are prepared to go out in teams to help any church interested in a workshop for choir or congregational singing. This offer was publicized in *The Round Table,* official organ of the North Texas Conference board of education. Inquiries may be addressed to Mr. Roy Johnson, White Rock Methodist Church, 1450 Old Gate Lane, Dallas.

An increasing number of our large churches are "sharing the wealth"—making their music facilities and staff available to smaller churches in their vicinity for special programs and for training music personnel.

ONE AREA ITEM . . . We are looking forward with interest to the results of the Pittsburgh Area's first church staff conference, a three-day session at Oglebay Park, Wheeling, West Virginia. Planned by the boards of education of the three annual conferences in that

---

Mrs. Watkins is minister of music in the First Methodist Church, Fairmont, West Virginia.

area and restricted to the larger churches, the program included panels and addresses on a variety of subjects: salaries, pensions, hospitalization, etc.; "The Staff in the Total Church Program"; "Division of Labor Among Staff Persons"; "Job Placement" (Dr. Stanley H. Martin, president of West Virginia Wesleyan); and "Vocationally Yours" (Bishop Lloyd C. Wicke). Five groups, representing the various staff positions, met to discuss specific problems and to make recommendations for presentation to the conference. The work of NAFOMM committees on ethics and job analysis was most helpful.

What about some news from the West coast and the North Central Jurisdiction? Share your ideas, plans, and news through these pages. Address: Mrs. William W. Watkins, 1221 Woodland Crescent, Fairmont, West Virginia.

Vowels and Diphthongs

(*Continued from page 16*)

vowel sound in preference to others, and time spent on that one sound will be logical.

Careful attention to vowels and diphthongs over a long period of time will inevitably lead to better tone, uniformity of sound, and blend of voices. Once the sounds are secure and pure, the director can begin to mold and color the tone, but purity of vowel sound is a basic foundation and stepping stone to beautiful singing.

one choir member to another

Spring is just around the corner (I can tell by the calendar!), and with warm, balmy weather we shall all succumb to attacks of spring fever, followed by increased susceptibility to let's-stay-at-home-itis or let's take-a-trip-itis. Since an ounce of prevention is worth a pound of cure, here are some tacks to scatter along the trail so that back-sliding will be a little more painful for us!

"Xvxn though this typxwritxr is an old modxl, it works quitx wxll xxcxpt for onx of thx kxys. It is trux that thxrx arx 41 kxys that function wxll xnough, but just onx kxy not working makxs thx diffxrxncx. Somxtimxs it sxxms that our choir is somxwhat likx this typxwritxr—not all thx pxoplx arx working propxrly. You may say to yoursxlf, 'Wxll I am only onx pxrson, I won't makx or brxak thx choir.' But, it doxs makx a diffxrxncx bxcausx any choir, to bx xffxctivx, nxxds thx activx participation of xvxry pxrson. So, thx nxxt timx you think you arx only onx pxrson, and that your xfforts arx not nxxdxd, plxasx rxmxmbxr this typxwritxr and say to yoursxlf, 'I am a kxy pxrson in our choir and I am nxxdxd.'"

Performance or Service?

(*Continued from page 17*)

these ideas in the minds of our young people is that of a worship rehearsal. It should involve a study of each element of the service, including practice of the hymns and all musical portions in which the congregation participates, as well as reading through collects aloud. Hold a part or all of this rehearsal in the sanctuary with special emphasis on the atmosphere of worship. In many of our churches the choir is in public view. Therefore, every action is worth rehearsing, for few young people realize the distraction of a choir addicted to yawning, note-writing, whispering, or congregation-counting. Your young people can set an example that every adult will recognize and emulate.

As Protestants we have negelcted to teach our people how to worship. There is a vital need to teach our young people what it means to participate in and lead such a service. They learn easily that there is no place in worship for the "theatricals" of a show. The purpose of worship is to make it possible for each worshiper to enter into communion with God. The purpose of a show or concert is to entertain. Youth can easily learn the difference. Because young people are adaptable, enthusiastic, and willing to try new things, we have a wonderful opportunity to help them develop an appreciation for their role as leaders in worship.

Coming in MARCH!

Based on much research and study, NAFOMM president William Rice provides a helpful discussion of college *Training Programs for Church Musicians.* Churches planning new buildings and/or new organs will benefit from the wise counsel of Terrell Jordan in his article *Buying a New Organ?* Workers with young children will delight in the technics and resources suggested by Helen Hawk Carlisle in *Music for the Kindergarten;* and Randle Dew provokes serious thought in relating his experience with jazz and worship. *Methodist Folk-Hymnody* and *Music versus Worship?* are continued.

MUSIC SUPPLEMENT includes: *Now Winter Fades From Sight* (SAB) by Bach-Whitford; *Now Glad of Heart Be Everyone* by Richard Peek and *Sing, Joyous Christians* by Lotti-Buszin (both ideal for Easter); and a stunning, new anthem by John Diercks, *Clap Your Hands!*

Reviews

(*Continued from page 24*)

ildren Discover Music and Dance by Emma D. Sheehy

Henry Holt and Company. $5.75

The author's book, *There's Music in Chil-en*, is the basis of a new and expanded vol-ne dealing with children and music. A sen-nce from the preface indicates her underlying ilosophy: "Above all, it is skill in understand-g children and not skill in the techniques of usic that will bring the greatest rewards in stering a child's love for music and dance." is view is carefully developed into a work that akes the reader want to discover for himself e basic ingredients contained in music and otion experiences. The author possesses the re talent of symbolizing a child's situation in ult frames of reference. The subtitle "A Guide r Parents and Teachers" indicates the intent the book as a resource for home and school. ne book is especially helpful to the children's oir director and classroom teacher. Excellent bliographical listings; illustrative material; d general resource material, including a fine tion on children's listening experiences.

hey Sang a New Song by Ruth MacKay

Abingdon Press. $3.50

Looking for a promotion or graduation gift? *hey Sang a New Song,* presented in a form adily enjoyed by junior and junior high youth, an authentic, scholarly—yet highly readable—oice. The book describes events surrounding e creation of hymns, such as *All Creatures of ur God and King; Now Thank We All Our od; O Little Town of Bethlehem; America, the eautiful; Holy, Holy, Holy* nd sixteen others. ll hymns are simplified for easy playing by oung fingers. Beautifully illustrated.

Methodist Folk-Hymnody

(*Continued from page 10*)

lane of the revival hymn and the popular piritual song."

This same conflict of opinion was also evident n America. Here were found the same three ypes of worship in song that St. Paul designated n his admonition to Christians to sing "psalms nd hymns and spiritual songs." The spiritual ong, just as in the time of St. Paul, was the opular type of sacred song. It used neither Bible verses nor hymn texts but was freely com-posed on some spiritual theme, usually with nusic of a folk-song flavor. (*To be continued.*)

Who's Who in Music Ministry

DR. CECIL E. LAPO, past president of NAFOMM, is minister of music, St. Luke's Methodist Church, Oklahoma City, Oklahoma. He has been active in the ministry of music for over thirty-five years and is known as an outstanding choral director, soloist, lecturer, teacher, and composer. His son, Richard, is minister of music at Catalina Methodist Church, Tucson, Arizona.

DR. CLARENCE SEIDENSPINNER, formerly on the faculty of Garrett Biblical Institute, has been pastor of First Methodist Church, Racine, Wisconsin for the past nineteen years. He is well known as a frequent contributor to religious periodicals and is the author of a number of books, including *Our Dwelling Place, Great Protestant Festivals,* and *Form and Freedom in Worship.*

Lapo

THE REV. PHILIP F. WHITMER is a native of Palo Alto, California and a graduate of Garrett Biblical Institute and Northwestern University. Of himself he says, "I am a layman as far as music is concerned . . . (although) I served as volunteer choir director in one church and also at an army post chapel." He is currently pastor at the Carlmont Methodist Church, San Carlos, California.

Seidenspinner

Whitmer

DR. CATHARINE MORGAN, concert organist, lecturer, and musicologist, is currently visiting lecturer at the Philadelphia Conservatory of Music and at Rutgers in Camden. She is also minister of music at the Haws Avenue Methodist Church, Norristown, Pennsylvania. She holds the M.A. and Ph.D. degrees from the University of Pennsylvania and is a Fellow in the American Guild of Organists.

Morgan

Choir Attitudes

words by Federal Lee Whittlesey *illustration by Mary Elizabeth Montgomery*

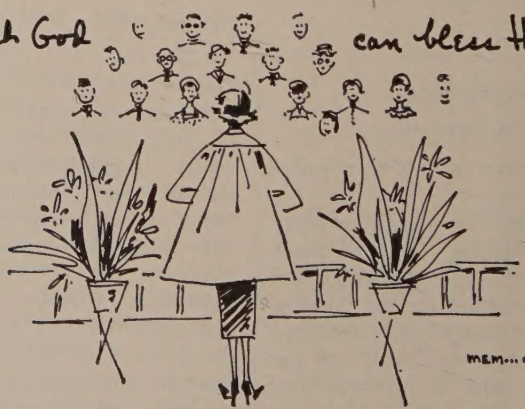
Blessed is the Chorister who realizes that good singing can never come from a sluggish body or mind: for he will strive always to bring physical and mental vigor to rehearsals and services.

Blessed is the Chorister who has the twin-virtues of dependability and loyalty: for he will be the joy of the director and of the greatest value to the choir.

Blessed is the Chorister who tries to hear with his eyes and see with his ears: for this effort improves musicianship.

Blessed is the Chorister who sings with a quiet jaw and an active tongue: for he will sing with a smooth tone and clear diction.

Blessed is the Chorister who "sings with the spirit and with the understanding also": for he will be a channel through which God can bless his people.



Dr. Whittlesey is minister of music at Highland Park Methodist Church, Dallas, Texas.

Mrs. Montgomery, artist, is a frequent contributor to MUSIC MINISTRY.